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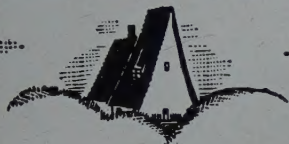
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IN THE NEW YORK GALLERIES—APRIL

The Galleries are full of interesting exhibitions, and there is every indication that, in spite of the general business depression, the public is taking a greater interest in art than ever before.

The Metropolitan Museum of Art, 5th Avenue and 82d Street, will show the Temporary Exhibition of the H. O. Havemeyer Collection in Galleries 20-25; from April 14 there will be *European Samplers and American Samplers* of the XVIIth through the XIXth Century in Gallery H-19 to be on exhibition through September 30, the *Exhibition of Greek Embroideries from the Museum Collection* will be continued through April 13, in Gallery H-15.

The Weyhe Galleries, 794 Lexington Avenue, will continue showing *drawings, paintings and lithographs by Emil Ganso* until April 5, then from April 7 to 26 they will exhibit *drawings and lithographs by Adolf Dehn*.

Kennedy & Company, 785 Fifth Avenue, will have on exhibition, during April, *Etchings and Lithographs by Arthur B. Davies*, whose work has attracted great attention this season. They will also exhibit *etchings by Levon West*.

The Macbeth Galleries, 15 West 57th Street, will show *landscapes by Harry Leith-Ross* from April 1 to 14 and then an exhibition called "*Russia in Water Colors*" by Eliot O'Hara, who contributes an article on Russia to this magazine.

At the New Art Circle, 9 East 57th Street, there will be an exhibition of the work of Fega Blumberg during April.

The Milch Galleries, 108 West 57th Street, will have on exhibition *sculpture by Emanuel A. Cavacos* from April 1 to 12, and *Water Colors by John Whorf* from April 14 to 26.

The Babcock Galleries, 5 East 57th Street, will show from April 1 to 12 *paintings by Benjamin Cratz*, then from April 14 to 26 *paintings by American artists*.

Knoedler Galleries, 14 East 57th Street, will have a fine exhibition of *paintings by Derain*, also *French Prints and line Engravings of the Eighteenth Century*.

At the Marie Sterner Gallery there will be *paintings by Pruna* from the 1st to the 15th of April, then *paintings by Gallibert* shown until the end of the month.

The Dudensing Gallery, 5 East 57th Street, will have *paintings by Nura* on exhibition.

The Keppel Galleries, 16 East 57th Street, will show *portrait engravings* until April 5.

The Delphic Studios, 9 East 57th Street, will have on exhibition during April interesting examples of the works of Carlos Merida, Benton, Orozco, Albinson and Maroto.

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The *Ferargil Galleries*, 37 East 57th Street, will show the work of *Laurent Ford* from April 1 to 12, and a general exhibition of *small American Masterpieces* from April 14 to 26.

The *Valentine Gallery*, 43 East 57th Street, announce an exhibition of *Negro Sculpture* to be held from the end of March to the middle of April.

The *Kleemann-Thorman Galleries*, 575 Madison Avenue, will have on exhibition, during April, *lithographs and etchings by Albert Sterner*.

The *Art Center*, 65 East 56th Street, announce the following exhibitions: *Paintings by the New York Society of Women Painters*, April 1 to 12, also *paintings by Willard and Amy Ortlipp and paintings by the Islanders Group*; then from April 14 to 26 *paintings by Marian Gray Traver, Textile Designs shown by the Art Alliance of America*, also *paintings in the Opportunity Gallery. The Craft-Work by members of the New York Society of Craftsmen, Prints, and Mexican Craft-work* is shown in a semi-permanent exhibition.

The *Little Gallery*, 29 West 56th Street, will have a special exhibition of *hand-wrought jewelry by Edward E. Oakes*, from April 1 to 15. Among the interesting pieces is a jewel casket upon which Mr. Oakes worked for several years. It is executed in silver, green gold, Siberian and South American amethysts and Japanese culture pearls.

The *Rehn Galleries*, 691 Fifth Avenue, will have an exhibition of *paintings by Jan Matulka* during the first part of April.

The *Montross Gallery*, 26 East 56th Street, will show *paintings, drawings, and dry-points by Alexander Shilling* from the end of March to April 5, and from April 7 to 19 they will have on exhibition *paintings by Agnes Potter Van Ryan*.

At the *Gallery of P. Jackson Higgs*, 11 East 54th Street, there will be *Eighteenth Century English Portraits by Romney, Raeburn and other great masters*.

The *Six East 56th Street Galleries* will have an exhibition of *garden sculpture*, unique in the fact that the sculptors will themselves place the sculpture in the miniature gardens which they are arranging.

Wildenstein & Company will show *French interiors painted by Walter Gay*.

De Hauke & Co., 3 East 51st Street, will have an exhibition of *cubism as represented by French artists*.

The *Grand Central Galleries*, 15 Vanderbilt Avenue, will have on exhibition from April 1 to 12, *paintings by Jessie Arms Botke and paintings by Gaetano Cecere*; from April 8 to 19, *sculpture by Bessie Potter Vonnoh*; from April 15 to 26, *paintings by Helen Wills and Carl Rungius*, and from April 22 to May 3, *paintings by Grace Talbot and Edmund Greacen*.

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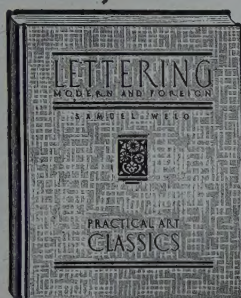
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REGIONAL MEETING

THE AMERICAN FEDERATION OF ARTS

SANTA FE, NEW MEXICO

APRIL 16, 17, 18, 1930

April 16

- 10:00 A. M. Addresses of Welcome and Response.
WESTERN PROBLEMS, by Paul H. Grumann.
- 12:00 M. Round Table Luncheon—Hotel La Fonda.
Topic: "Art Patronage," by Reginald Poland.
- 2:00 P. M. THE SOUTHWESTERN ART MOVEMENT, by Edgar L. Hewett.
CERAMIC ART OF THE PUEBLO INDIANS, by Kenneth M. Chapman.
ARTS AND CRAFTS OF THE INDIANS, by Burton I. Staples.
- 4:00 P. M. Feather Dance by Navajo Indians.
Indian Play, "The Son of Setewa," by Herbert Yenne.
- 8:00 P. M. Reception at El Caminito, home of Mr. Frank G. Applegate.
Inspection of his collection of Spanish Colonial Paintings and Carvings.

April 17

- 10:00 A. M. SOME FUNCTIONS OF THE SOUTHERN MUSEUM, by James Chillman, Jr.
INTERESTING THE PUBLIC IN ART, by Gertrude Moore.
HELPING THE PUBLIC DEVELOP AN ARTIST'S EYE, by John S. Ankeney.
- 12:00 M. Round Table Luncheon—Hotel La Fonda.
Topic: "Exhibition Problems," by Mrs. Charles George.
- 2:00 P. M. MUSEUM CONTACTS, by Frank Atwood Almy.
NOTES ON INSTALLATION, by Samuel Heavenrich.
NOTES ON MUSEUM EDUCATION, by Helen W. Harvey.
- 4:00 P. M. Drive to Indian Pueblos and Cliff Dwellers' Ruins.
- 8:00 P. M. Reception by Women's Museum Board—Santa Fe Museum.

April 18

- 10:00 A. M. BEAUTIFYING THE RIGHT OF WAY, by C. E. Hoerr.
PLANNING RESIDENTIAL AREAS—SMALL CITIES, by Arthur B. Clark.
EXEMPLARY PALOS VERDES ESTATES, by Myron Hunt.
PERIOD ROOMS—CITY ART MUSEUM, ST. LOUIS, by Meyric Rogers.
- 12:00 M. Round Table Luncheon—Hotel La Fonda.
Topic: "Art Education," Miss Louise P. Sooy, presiding.
- 2:00 P. M. EXPERIMENTING IN ART EDUCATION, by Oscar B. Jacobson.
MODERNISM IN THE ART SCHOOLS, by Cameron Booth.
A COLLEGE PROGRAM IN ART EDUCATION, by Ira Richardson.
- 7:00 P. M. Banquet—Hotel La Fonda.

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APRIL, 1930

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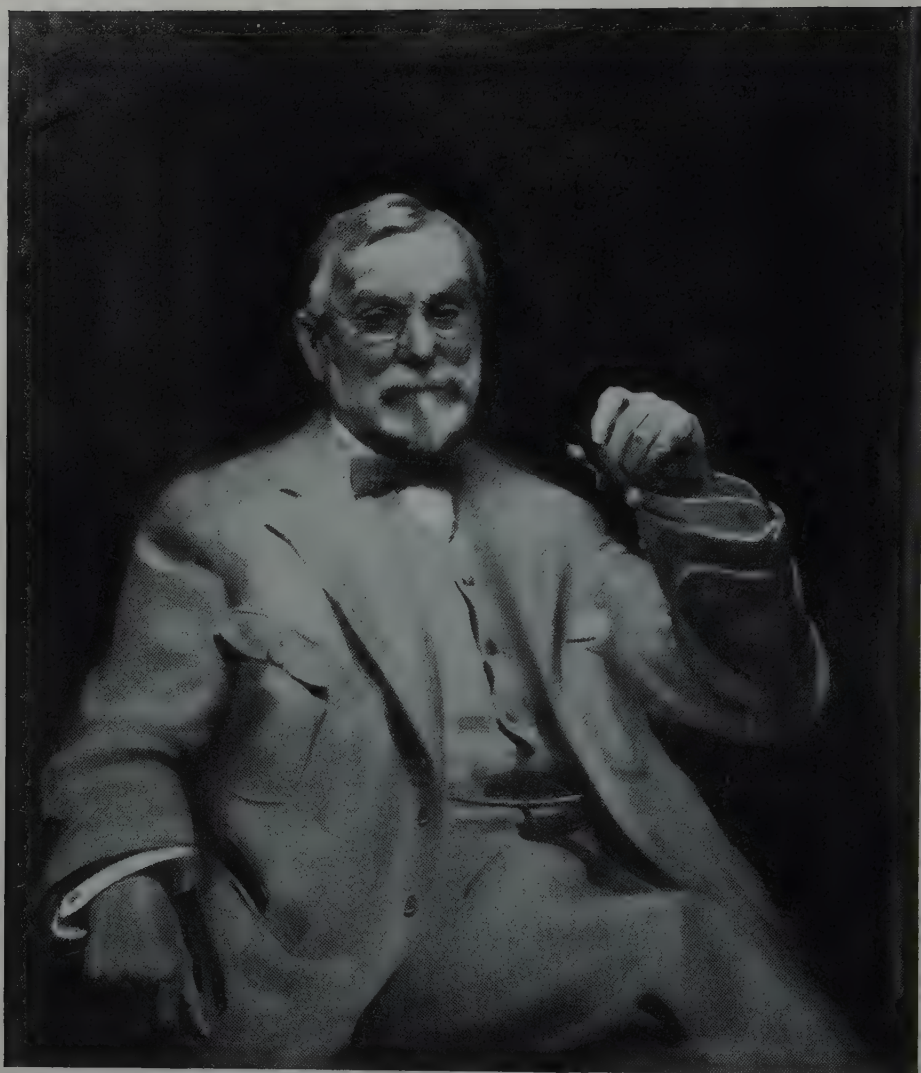
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- AMERICAN FEDERATION OF ARTS. Third Regional Meeting,
Santa Fe, New Mexico. April 16-18, 1930
- EASTERN ARTS ASSOCIATION. Twenty-first Annual Convention,
Boston, Mass. April 23-26, 1930
- WESTERN ARTS ASSOCIATION. Annual Convention. Minneap-
olis, Minnesota. May 6-9, 1930
- ASSOCIATION OF ART MUSEUM DIRECTORS. Annual Convention,
Fogg Art Museum, Cambridge, Mass. May 12-13, 1930
- AMERICAN FEDERATION OF ARTS. Twenty-first Annual Con-
vention, Washington, D. C. May 14-16, 1930
- AMERICAN INSTITUTE OF ARCHITECTS. Sixty-third Annual Con-
vention, Washington, D. C. May 21-23, 1930
- AMERICAN ASSOCIATION OF MUSEUMS. Annual Convention,
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VOLUME XXI

APRIL, 1930

NUMBER 4



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THE BIRTH OF VENUS

SANDRO BOTTICELLI

FROM UFFIZI GALLERY, FLORENCE

THE ITALIAN MASTERS IN LONDON

BY SELWYN BRINTON, M.A., F.R.S.A.

THE phenomenal success of the Flemish and Dutch Exhibitions in succeeding years at the Galleries of the Royal Academy in Burlington House had made the choice of a successor somewhat difficult. Naturally, Italy had come at once into one's thought; and, more than a year ago, I myself suggested Venetian art from its beginnings early in the fifteenth century, from those days of Jacobello, Gentile da Fabriano and the Vivarini, right through the splendors of Titian, Palma, Giorgione, Veronese, Tintoretto, to its last flame with Canaletto, Guardi, Tiepolo, at the close of the eighteenth century—four centuries of unparalleled achievement. I

still hold this idea to have been a good one—for Italian art—unlike the northern Schools—is always essentially regional and really too extensive to be completely covered in any one exhibition; and when I entered the Royal Academy Galleries on the opening day of the recent Italian Exhibition I was yet very doubtful of its success.

But within ten minutes I was convinced that a magnificent success had been achieved even in spite of the difficulties above mentioned. There could be no doubt that this was largely due to the marvelous driving force of the present government in Italy, with H. E. Benito Mussolini at its head. One



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felt that the moment the exhibition was decided upon it was also decided that it *must* be a success and that nothing should stand in its way, and, as at the touch of a magician's wand, the world-famed public galleries and private collections of Italy—and of the world—had poured forth their treasures for our study and enjoyment. To demand that it should be complete would have been asking too much. There were paintings which had been omitted, and there were others which might well have been omitted. But the collection here, taken as a whole, gave a just and marvelous expression of Italian painting in its evolution from 1200 to 1900;

and it may be said that such a revelation of this subject, contained within one building, is never likely to be repeated within our generation. It appealed to the public, because any one with a very limited or even no knowledge of the subject, who made a really careful study of this exhibition would come away with a very fair grasp on Italian painting; it appealed no less to the initiated, to the critical, because (as was remarked to me by a well-known authority on the opening day) there were paintings here which one might have to travel many thousands of miles to get sight of, and also because there were (as we shall see later) groups of paintings



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PORTRAIT OF A MAN

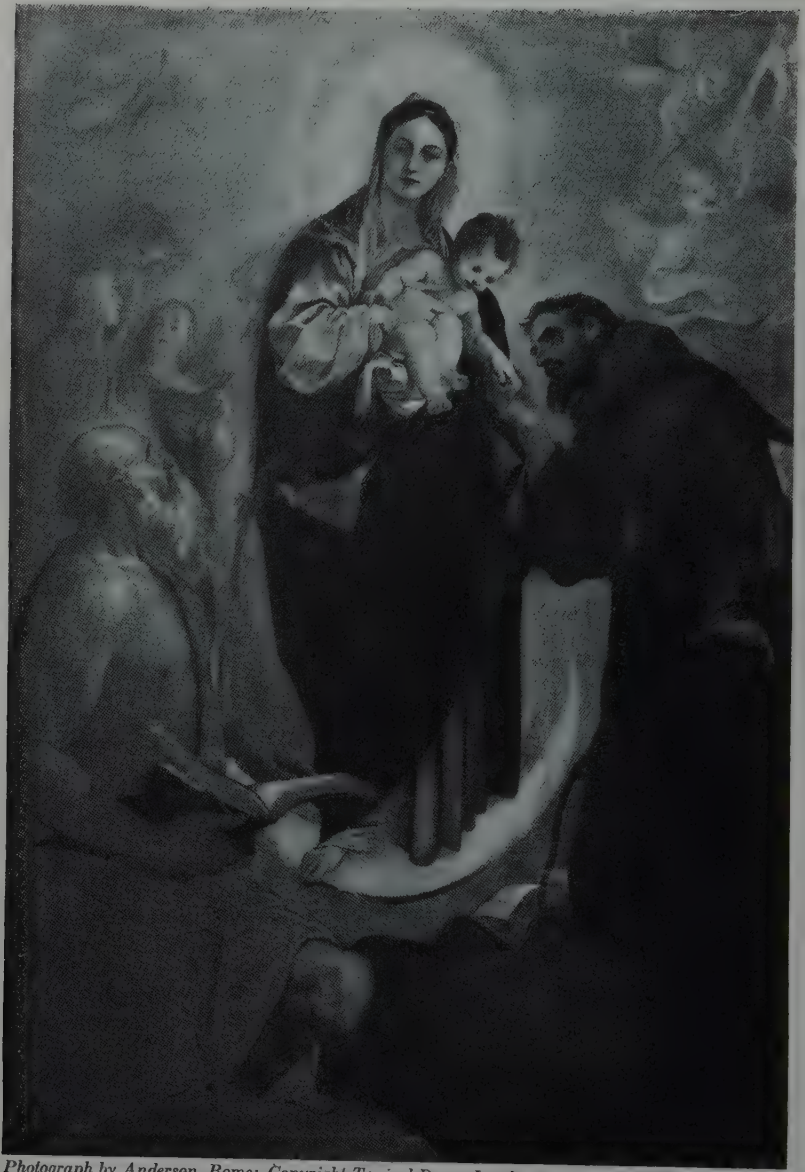
BARTOLOMMEO VENETO

FROM CORSINI GALLERY, ROME

brought together from all parts of the world which threw the most valuable critical light on their attributions, character and provenance.

I propose here to take the paintings first, reserving for later the sculpture and those two most precious rooms of drawings; and first I will observe that, though there was no distinctive effort at what may be called the evolution method (which is the only satisfactory one in a gallery, but here would have been manifestly impossible), the periods and schools did hang fairly together in the different rooms. For instance, in Gallery I, we commenced very correctly with Giunta

Pisano's "Crucifixion" (lent by Mr. Harris), which was probably the earliest work here, carrying us back to the early Roman School of the Cosmati and Cavallini; with the Duccios from Siena Gallery and from Buckingham Palace; with Cimabue, Giotto and the Siennese, taking on the way that rare and fascinating primitive, Stefano da Zevio of Verona, whose "Virgin in the Rose Garden" lent by the Museum of Verona was a gem from this early master—the little Jesus in his mother's lap, sucking his finger, with S. Catherine seated near in the garden full of birds and flowers, where angels fly against the golden sky. We got here just the advan-



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MADONNA WITH SAINTS

BY

LODOVICO CARACCI

FROM ROYAL GALLERY, BOLOGNA



Photograph by Anderson, Rome; Copyright Topical Press, London

THE RACE OF ATALANTA

GUIDO RENI

FROM ROYAL GALLERY, NAPLES

tage which I mentioned above—that of comparing this interesting painter with his probable master Pisanello in this latter's "Madonna of the Quail," which was near and similar in character.

Then we came to the Sienese, with that most attractive master, Francesco di Giorgio, in his "Annunciation" from the Siena Gallery, beside his partner Neroccio in the same subject from Yale University, U. S. A.; and this favorite theme treated again very nobly by Simone Martini from the Musée Royale of Antwerp, the terrible modern gilding of the frame being here amiss; and yet again Neroccio (or might it not be his partner Francesco?) in two scenes from the life of S. Bernardino, one from the Public Palace of Siena, the other from the Liverpool Royal Institution, and placed here under their teacher, the Sienese painter and sculptor, Vecchietta.

In the next room (II) we were among the Florentines of the fifteenth century, and what better company in the whole story of art creation could be desired? We had come

away from that devotional sentiment which is always so strong with the Sienese, and we were now with men whose eyes were widely opened to this real living world, to the novel interest of its natural beauty; yet who were seeking, in perspective and anatomy, for the scientific basis of art, or had heard, with charmed ears, something of the message of antique beauty and knowledge. Such painters were before us in Fra Lippo, Masolino, Castagno, the grandly decorative Paolo Uccello, Benozzo Gozzoli, who could sing to us of the freshness of Tuscan springtime; and his contemporary Pesellino in two magnificent panels in tempera, which came originally from the Palazzo Pazzi at Florence, of the "Story of David"; and Baldovinetti in that exquisite "Virgin and Child" lent by the Musée du Louvre, which had long been given to Piero della Francesca, who also appeared here in the "Madonna and Angels" from the Ducal Palace of Urbino. But yet in this same room (II) the old mystic spirit found significant expression with Fra An-



Photograph by A. C. Cooper; Copyright Topical Press, London

**CARTOON OF VIRGIN AND CHILD WITH SAINT ANNE
LEONARDO DA VINCI**

FROM ROYAL ACADEMY, LONDON

gelico, with the Umbrian Boccati in his delightful "Madonna of the Orchestra" and those haunting rose-crowned angels of Benedetto Bonfigli from the Perugian Gallery.

One painting here of peculiar interest was the "Derelitta" (Abandoned Girl) by Sandro Botticelli, lent by Prince Pallavicini of Rome. In this work, which I found reproduced in my copy of Yukio Yashiro's "Sandro Botticelli," the artist shows himself wonderfully modern both in subject and feeling, while near it was his beautiful and far more characteristic "Virgin and Child" from the Poldo-Pozzoli Museum; and from this Gallery came also the singularly exquisite profile "Por-

trait of a Lady" which had been effectively used in the exhibition posters. A work this of fine quality and disputed authorship, attributed by Bode to Domenico Veneziano—an attribution which did not come into line with the other Berlin portrait or with the panels from S. Lucia de Magnoli by the same master shown here; by Venturi to Antonio Pollajuolo, as given here in the catalogue; though I feel myself that the attribution to Verrocchio, which I believe has Mr. Berenson's approval, has much in its favor and found support from drawings shown.

In Gallery III we found ourselves in the full splendor of the art of the Renaissance.

We commenced with the Pollajuoli in "Tobias and the Archangel," superb in drawing and color; then Botticelli's "Calumny of Apelles" with its swing of passionate movement, while that master's "Birth of Venus" held the place of honor and seemed to dominate this room, even in the presence of the great Venetians and Mantegna himself, beside Giovanni Bellini, Giorgione, Titian, Bordone, Veronese, with Raphael and Correggio. Giorgione stood out, of course, in the famous "Tempêta," lent by Prince Giovanni from Venice, and in his even finer "Adulteress before Christ" from the Glasgow Gallery; Titian especially in his "Salome" and two noble portraits, that of his physician, Parma (?) and the so-called "Portrait of an Englishman," who may be the then Duke of Norfolk; while Correggio had the luminous figure of "Christ in the Garden" from the Duke of Wellington's collection, and Paris Bordone his delightful "Venetian Lovers." A work here by a lesser artist, but which excited great interest and admiration, was the exquisitely finished "Portrait of a Man" by Bartolommeo Veneto, almost Flemish in the treatment of fine head and rich costume.

I have long held—and took occasion to repeat this view in lecturing in January on this collection—that the charge of decadence cannot be justly applied to any period of Italian painting between 1200 and 1800, that while there may have been work better or worse, affected often by political and economic conditions, the evolution was continuous; and here in this very room the last of the great Venetian masters of decorative figure painting, Giambattista Tiepolo, held his own against even Titian, Giorgione, Raphael or Correggio in his superb "Finding of Moses," from the National Gallery of Scotland, to which his strongly drawn "Hilbardier" from the Fauchier Magnan collection at Paris was originally the right-hand pendant.

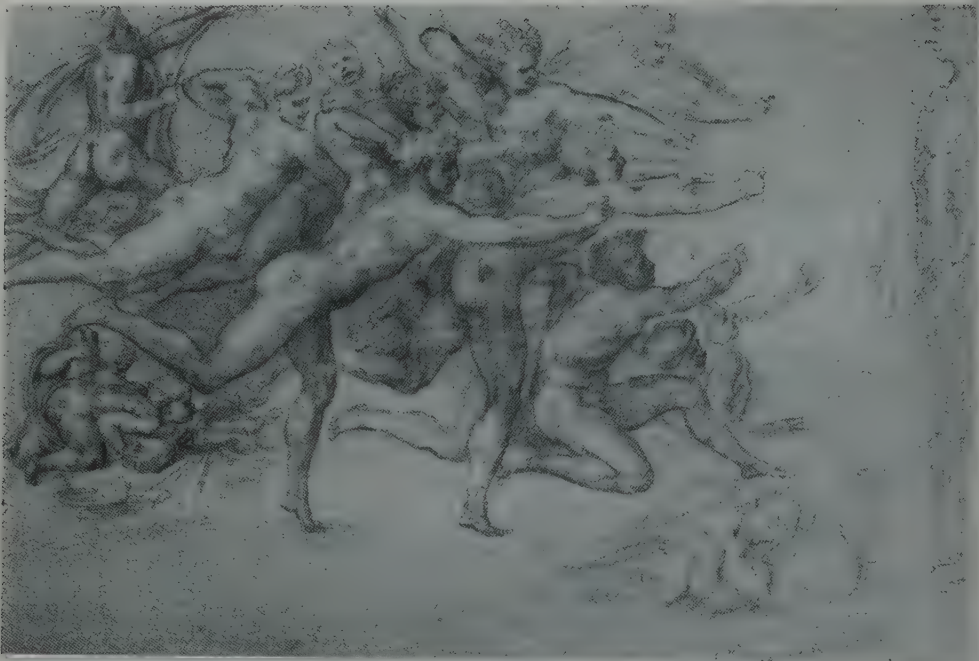
At this point I might turn to the "Seicento" (seventeenth century) in Italy, but must yet detain the reader for a glance at the paintings in Galleries IV and V. Carlo Crivelli, always proud to sign himself as Venetian, was richly represented in this exhibition, but perhaps nowhere better (apart from the famous Brera Gallery "Virgin," also here) than in the delightful little "Virgin and Child," signed as stated above and lent



BISHOP OF ROVERELLA WITH SAINTS
BY COSIMO TURA

LENT BY PRINCE COLONNA, ROME

by Julius Bache of New York. Near this we came to that interesting local school of Ferrara in Ercole dé Roberti and the great founder of that school, Cosimo Tura, who excelled himself here in the monumental quality of his "Blessed Giacomo della Marca" and the "Bishop of Roverella with SS. Mauritius and Paul" lent by Prince Colonna of Rome. The three fine Mantegna panels which awaited us on the next wall were all originally parts of his great altarpiece of S. Zeno at Verona. Napoleon, who was a terrible robber of art treasures with an expert staff to help, bled poor Italy so merci-



Photograph by A. C. Cooper; Copyright Topical Press, London

ARCHERS SHOOTING AT A MARK

A DRAWING BY MICHELANGELO

LENT BY HIS MAJESTY THE KING OF ENGLAND

lessly that even the Musée du Louvre could not contain all this plunder, which was then passed on to French provincial museums. Thus, though the noble "Virgin and Child," the central group, is still happily in S. Zeno, the "Crucifixion" predella is in the Louvre and the "Christ on the Mount of Olives" and "Resurrection" in the Tours Museum, though all three panels were fortunately before us here, on the same wall. Piero di Cosimo, who, though a fine portrait painter, dearly loved a story, evidently enjoyed himself in his "Battle of the Centaurs and Lapithae" in which the latter with their lady guests and unwelcome four-footed visitors were all mixed up in a struggle suggesting a Rugby football scrimmage, while a note of pathos appeared in the wounded Centaurs of the foreground, which recalled the "Death of Procris" of our own Gallery.

The next room (V) carried us on to the Venetians—the Bellini, Antonello, Carpaccio, Cima—and the Milanese; and among these last Luini (in his "Madonna of the Rose Garden" and "Susanna"), Solario, Da Predis, and above all Boltraffio in his "Virgin and

Child" from Budapest and the exquisitely finished "Portrait of Girolamo Casio" the poet, lent from Chatsworth by the Duke of Devonshire, formed a most attractive group. Though it might have been bettered, enough was here in the work of Guido Reni in his finely severe "Portrait of his Mother" and "The Race of Atalanta" splendid in its drawing and sense of movement and again in the "Rest on the Flight to Egypt" of that brilliant innovator and realist Caravaggio, in Parmigianino's lovely "Anthea" and that inspired "Madonna degli Scalzi" from the Bologna Gallery, a masterpiece of Lodovico Caracci, to vindicate Italian painting of the Seicento.

Lastly we came to that delightful Settecento (eighteenth century) where this art of Italy found its last home in Venice. Among the paintings here one of the most attractive was that of "S. Michele and Murano from the Fondamente Nuove" (Venice) under the name of Canaletto, and lent by the King from Windsor. Amid the still waters of the lagoon, Murano rises out with its towers, and everywhere is the sense of spacious beauty;



HERCULES AND ANTAEUS
BY ANTONIO POLLAJUOLO
FROM BARGELLO, FLORENCE

this work was not, however, among those bought for George III by Consul Smith, and comparing it with that near it of "The Grand Canal," which appeared in the Settecento Exhibition, it lacked the solidity, the clear defined drawing of this latter, which was painted before Canaletto came to England. I was able to study it with one of the greatest living authorities on this period and was about to suggest Marieschi when that very name came from his lips; but we both felt it was too fine for that artist, and it remains to me one of the problems of this wonderful exhibition, which contained such creations of Guardi as his luminous and brilliant "Venetian Gala Concert," as his "Rio dei Mendicanti" and that wonderful twilight mystery of "The Venetian Lagoon."

There wait us yet the two rooms of drawings by the Italian masters and the sculpture, interesting but not to be called complete; and the painters of the nineteenth century Italy, which I can only allude to here—a subject by itself. The sculpture included some important creations grouped

around the Central Hall, a "Virgin and Child" by the great Siense Della Quercia, the famous "David" by Donatello from the Florence Bargello, the same subject from the same place by Verrocchio and yet again in marble by Michelangelo, a wonderful bust by the Venetian Vittoria near that of "Francis d'Este" by Bernini, the bronze "Entombment" from the Carmine at Venice by that fascinating Siense painter and sculptor Francesco di Giorgio, with the portraits in it of his patron Duke Federigo of Montefeltro and the Duchess Battista. Besides these a wonderful collection of smaller bronzes, which repaid careful study, among them the group of "Hercules and Antaeus" by the Florentine painter and sculptor Antonio Pollajuolo, which is marvellous in its almost ferocious rendering of tense struggle. But if these valuable creations did not give us, like the paintings, any comprehensive grasp on their subject, before the drawings I could only express my wonder. To treat these two rooms adequately would have required a special notice, and I still venture to hope that



Photograph by A. C. Cooper; Copyright Topical Press, London

S. MICHELE AND MURANO FROM THE FONDAMENTE NUOVE

A PAINTING ATTRIBUTED TO CANALETTO
LENT BY HIS MAJESTY THE KING OF ENGLAND

at some time this may be possible. For here could be traced the whole sequence of Italian art in wonderful drawings in pencil, chalk, sanguine or sepia wash. We saw Raphael in those figure drawings which inspired Marcantonio, Botticelli, Verrochio, Pollajuolo; Giorgione in a sanguine drawing full of color which certainly suggested, both in the landscape of Castel-franco and the seated girl, his great painting of "The Tempest"; Signorelli with his vision of the demons of hell; Michelangelo preparing for his figures of the Sistine, or even seeking inspiration from Giotto; Leonardo in those drawings from the King's collection which gave us plant life in the most finished perfection, or the human form studied in its anatomic structure.

Among my illustrations here I am able to include this master's famous cartoon for the "Virgin and Child with S. Anne" lent by our Royal Academy; and with it that drawing in sanguine by Michelangelo, lent by H. M. the King and dated on the back April 12, 1530,

which is called "Archers Shooting at a Mark." What could I choose better than this for the conclusion of my notice? For these masters had set, in the center of their vision, Man, with all his divine possibilities; and when Bernini here would design the great approach to S. Peter's he did it in the figure of a man, with outstretched circling arms, and the dome of the Basilica like the tiara on his head. And the aim, the "mark" of these divine archers, very surely was perfection—nothing less. If they failed to reach it, if the limitations of humanity crushed their great endeavor, that very failure was itself greater than any success the world has known before or since.

The Detroit Institute of Arts will hold during the month of April an All-American Show, consisting of works by twenty-five or thirty leading American artists. Concurrently it will set forth a collection entitled "Robert Henri and His Friends."



PORTRAIT OF WILLIAM HOWARD TAFT
IN HIS ROBES AS CHIEF JUSTICE OF THE UNITED STATES

PAINTED, 1929, BY
ERNEST L. IPSEN, N. A.



Courtesy Kennedy and Company
GLOW OF THE CITY

MARTIN LEWIS

THE ETCHINGS AND DRYPOINTS OF MARTIN LEWIS

BY MICHAEL HAYDON

THE etchings and drypoints of Martin Lewis are vigorous representations of contemporary scenes and people by an artist whose knowledge of life is both wide and deep and whose integrity prevents him from depicting it as either pretty or romantic. That it may be poignantly beautiful, that it is often pathetic and sometimes humorous, these things he makes plain to us by drawing upon his plate with sincerity and directness the life of his own time.

A native of Australia, Martin Lewis studied there, "in between scrambling for a living at whatever work offered." Later he went to New Zealand, followed the sea for a time and finally came to America where he now makes his home.

Few artists know New York so intimately or thoroughly, and none has caught so well

the spirit of this terrifying and enchanting city. In print after print of the New York series some new aspect of it is revealed—the shop girls hurrying home, a group of giant derricks strangely still, the myriad lights at night, the great stark buildings, the crowded streets, the inevitable combination of grandeur and drabness which goes to make up modern city life. "Saturday's Children," a recently completed plate, shows a group of workers hurrying along 34th street in the early morning hours. One feels that he might be viewing the scene from a window above so real does it appear. The sense of hurrying movement, the individuality of the figures (each a distinct personality), the exact notation of the varying light and shade make this print unusually fine. The design is particularly well balanced. In spite of the abun-



Courtesy Kennedy and Company
FIFTH AVENUE BRIDGE

MARTIN LEWIS



Courtesy Kennedy and Company
DOWN TO THE BEACH AT NIGHT

MARTIN LEWIS



Courtesy Kennedy and Company

QUARTER OF NINE—SATURDAY'S CHILDREN

MARTIN LEWIS



Courtesy Kennedy and Company

RAIN ON MURRAY HILL

MARTIN LEWIS



Courtesy Kennedy and Company
BUILDING A BABYLON

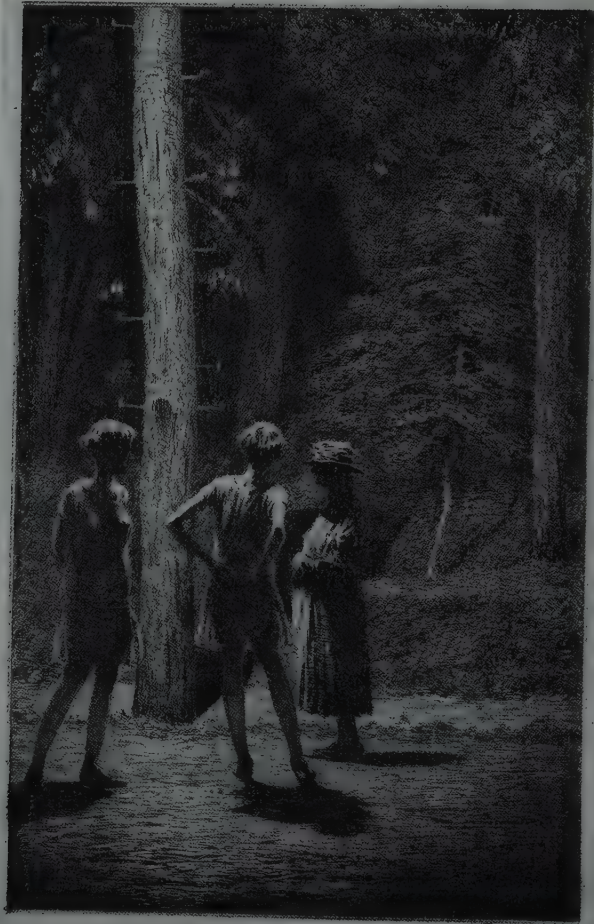
MARTIN LEWIS

dance of detail there is no feeling of overcrowding. The essentials have been carefully selected and placed with a due realization of their relation to the composition as a whole. The result is a scene full of life and movement, yet dignified and admirably restrained.

Martin Lewis loves movement and he knows how to reproduce it convincingly. This is apparent in many prints, in that just mentioned, for example, and in "Ice Cream Cones," where the boys and girls race along the beach with joy and abandon, or in "Fifth Avenue Bridge," over which the passers-by hurry with staccato step, or in that admirable small study of two leaping porpoises.

Quite as fascinating to him as the beauty of motion is the beauty of water and of light. With the exception of a few early plates every print which deals with rain or the sea or pools by the roadside is convincingly wet. Look at the "Rain on Murray Hill." Can anyone doubt that this is a downpour, not simply lines representing water, as the lines in so many etchings of water are, as dry as dry can be, but the shining silver sheets of rain? The sea in "Ice Cream Cones," how wet that is also, and the little pools and waves that glisten on the sand!

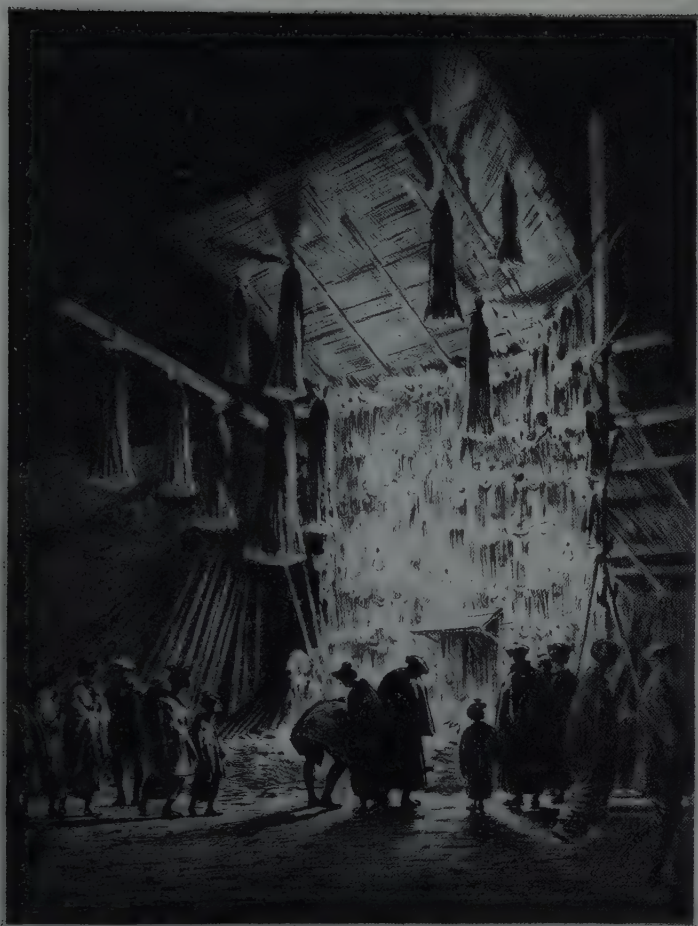
"Clearing Rain, Evening, Japan," is another print in which the water has a special



Courtesy Kennedy and Company

UNDER THE STREET LAMP

AN ETCHING BY
MARTIN LEWIS



Courtesy Kennedy and Company

STREET BOOTH, TOKYO—NEW YEAR'S EVE

AN ETCHING BY
MARTIN LEWIS



Courtesy Kennedy and Company
ICE CREAM CONES

MARTIN LEWIS

beauty. This is one of a series of Japanese subjects, the material for which was gathered during a two-years' sojourn in the orient, where Martin Lewis went in 1920 to travel and paint and sketch. In this fine landscape there is a feeling of that peculiarly luminous light which follows a storm. The little pools shine with beauty as such little pools do by many a roadside after the rain. Another of these Japanese scenes, "Street Booth, New Year's Eve, Tokyo," is quite different from the former print but none the less interesting. A typical festival booth, brilliantly illuminated, is crowded with holiday makers, each figure characteristically individual. One's eye is carried by the light up to the slanting roof, gay with banners, where suddenly the light goes out, leaving the great somber night sky, its black intensity unrelieved except for a few glittering stars. The contrast between the brilliant lights of the booth and the gloom of the surrounding night is imaginatively conceived and executed with dramatic power.

All light interests Martin Lewis. The pale light of early morning, the fading light of day, the brilliant sunshine of noon and especially the lights of night with their dark accompanying shadows. Many of his finest plates are night scenes, and there are few prints

which can equal these in beauty and power. One of the most impressive is "Building a Babylon," great walls towering into the night sky, subtle differentiations in the quality of the lights—the hard bright glare which illuminates the excavation and the softer, more mellow glow which shines from the windows—gradations of tone in the shadow, the night sky and deep blacks of the foreground. "Under a Street Lamp," another night subject, is equally beautiful. Here the light falls from above on a group of three figures. The peculiar brilliancy of such light with its rather weird tinge is perfectly reproduced. The glow floods the plate, bringing the trees into sharp relief. How well the forms beneath the dresses are indicated and what splendid characterization is brought out in contrast of the bent figure with the youth of the girls!

Another print representative of these night scenes, "Glow of the City," is one of the finest plates the artist has produced. A commonplace subject certainly, this view from the fire-escape of a shabby apartment house, and yet it expresses, in some mysterious way, all the life of a city—distant buildings in which lights are just beginning to glow, gradually deepening twilight, the pattern which the lines of clothes make against the sky, and

the solitary figure which has an indefinable poignancy, a tenderness and human appeal profoundly stirring.

The variety of subject matter in the work of Martin Lewis is characteristic of his art. In this day of specialists, many etchers devote themselves exclusively to one subject. One does architectural plates, another western scenes, still others studies of dancers or dogs or children. But beaches and buildings,

Japanese scenes and New York streets all bear witness to Martin Lewis' varied interests and his response to different aspects of contemporary life.

It is a dangerous thing to prophesy, but the discerning will follow with interest the future of this artist, and those who are familiar with his work already give it an important and significant place in the art of today.

THE PHILADELPHIA PRINT CLUB

EXCERPTS FROM ITS "HISTORY" BY DOROTHY GRAFLY

PHILADELPHIA is famous for many things—historic, culinary and artistic. Among the last, obviously, is the Pennsylvania Academy of the Fine Arts, the oldest institution of its kind in the country. But Philadelphia has always provided patronage for art, and it is not surprising, therefore, to learn that it also possesses "the oldest organization of club nature devoted to the graphic arts in the United States." This is the Philadelphia Print Club, located at 1614 Latimer Street.

The history of the Philadelphia Print Club has been written by Dorothy Grafly and illustrated by charming pencil drawings by E. H. Suydam, published by the Club in book form for general distribution—a beautiful piece of printing, a delightful little book* from which, by special permission, we reprint herewith extracts from the history, and two illustrations of the Club, its exterior and interior.

"The Philadelphia Print Club," says Miss Grafly, "began as little more than a pleasant thought in the minds of a few print enthusiasts who, glancing through the pages of an art magazine, chanced upon a print that struck their fancy, and decided forthwith to hold an exhibition. This exhibition, a purely experimental gesture, was held in the spring of 1914" (after all, not so very long ago) "in the home of Mrs. Laurence Eyre. The prints, gathered by W. H. Nelson, then editor of *The International Studio*, created such interest among Philadelphia print lovers that

another venture of similar nature was planned, and opened to the public in 1916 in the gallery of the Art Club.

"Bertha E. Jaques, herself a contributor to the exhibition, and prime mover in the organization of the Chicago Society of Etchers, became so interested in the new Philadelphia print movement that she came to that city to investigate and stimulate possibilities.

"Public interest, sales, and the particular enthusiasm of a few individuals presented material sufficient to warrant a club experiment.

"To this venture Mrs. Jaques could bring her experience with the Chicago group, while Mrs. Robert von Moschzisker drew upon her own early environment in a print-lover's home and her efforts as an organizer of a Pittsburgh print group.

"Standing on a prosaic fire escape within sight of the Art Club exhibition one hot, breathless day in April, Mrs. Laurence Eyre, Judge Jasper Y. Brinton, Judge and Mrs. Robert von Moschzisker found themselves organizers of the Philadelphia Print Club and were soon joined by Mrs. Francis W. Lloyd, Mrs. William Linn and Mrs. Gideon Boericke as Board of Directors.

"Artists also rallied to the cause of the graphic arts. George Plowman, himself an exhibitor, was the speaker when the movement was first launched at the home of Mrs. Eyre. John Sloan, Clifford Addams, Troy Kinney, Rockwell Kent, Timothy Cole, Jo-

*Published by the Print Club, 1930. Engraved and printed by the Beck Engraving Company.



PHILADELPHIA PRINT CLUB. FROM A DRAWING BY E. H. SUYDAM

seph Pennell, Devitt Welsh, Albert Sterner, Ernest Haskell and, in later years, E. H. Suydam—these and many others gave of their time and enthusiasm to foster the rapidly growing center of encouragement for the print maker.

"In 1916 the Print Club was established in a small office at 219 South Seventeenth Street, with room only for the desk of the executive secretary, Mrs. Elizabeth Forbes Dallam, and her assistant, Miss Flora Lash. Wall space in such quarters was sufficient only for a makeshift gallery. The print movement in Philadelphia was still an uncertain experiment, sustained by the few.

"During the early years the Art Club and the Art Alliance both opened their doors to the Print Club, offering gallery facilities and lecture space, but the diminutive center on Seventeenth Street harbored more than one growing idea. There prints were sold as well as shown, members could find each other, the public might view prints, and

artists and students could avail themselves of a tiny work room equipped with a printing press, given by Earl Horter, under the auspices of a committee headed by Devitt Welsh.

"The Print Club was fostering a three-fold opportunity—creative, social and practical—by dispensing encouragement to artist and student, teas, receptions and other social gatherings to interested members, and providing the needed stimulus of sales."

The year 1918 proved full of difficulties. Members of the Print Club engaged in war work relinquished the tiny headquarters and contented themselves with meeting at each other's homes. It was during this chaotic period that Joseph Pennell, through the interest of Devitt Welsh, came with Mrs. Pennell to give his first American talk on "Whistler" at the Art Alliance under the auspices of the Print Club; and it was at this time also that the Club held a comprehensive international exhibition of war prints. The



INTERIOR, PRINT CLUB. FROM A DRAWING BY E. H. SUYDAM

Whistler lecture was only the first of a notable series which have continued through the years. Among the lecturers have been Troy Kinney, Ralph Pearson, John Sloan, William M. Ivins, Frank Weitenkampf, Fitz Roy Carrington and others—talks which have invariably been followed by frank and spirited discussion.

Mrs. Eyre, the Club's first president, guided the organization through its difficult years, tiding it over the war period and installing it at last as a second-floor tenant in an erstwhile stable. Elizabeth Forbes Dallam and Flora Lash, whose services held the organization together, were succeeded in 1919 by Miss Clara Chase.

"The first national exhibition of American etchings, organized by Miss Chase, took place in 1924 and marked the inauguration of the first Print Club prize given by, now endowed, and bearing the name of Charles M. Lea.

"In 1926 Ellis Ames Ballard assumed the

presidency. In that year also the Club held its first national American block print exhibition, competitive, as the annual etching display is competitive.

"Early 1927 found the Print Club giving serious consideration to a policy of expansion possible only through the purchase of the property at 1614 Latimer Street. In a surprisingly short time both artists and laymen had so rallied to the cause that a \$60,000 bond issue was assured, the club house purchased, and plans under way for its reconstruction. The entire building, opened in 1927 to the public, has been reconstructed in Colonial style, with a large gallery, executive offices, and garden where a frame-maker's shop had been, and above stairs more gallery space, including facilities for the growth of the Print Club library, and a balcony on which was installed an etching press, the gift of Richard E. Bishop, so administered by the Club that privilege of use is extended to any artist or student desiring to apply. . . .

"In the summer of 1928, Mrs. Crawford, the President of the Club, visited various European centers in the ambitious adventure of gathering an international exhibition of etchings, an exhibition which was held in the fall of 1928 and later, through the American Federation of Arts, sent on a tour of American art centers.

"With these two national exhibitions well established as annual mileposts, the Print Club in 1929 added a third, devoted entirely to American lithographs."

This Club not only gives encouragement for artists but provides generous patronage. In one year 1,212 prints by 217 artists were sold to 425 individuals. Through the Club, collectors are being constantly brought in touch with each other, and reciprocation is made possible through loan displays of prints. The Club also sends exhibitions to schools, and in other ways cultivates interest in the graphic arts.

Miss Grafty concludes her admirable History of the Club with the following:

"Without its peculiarly intimate and trust-provoking contacts with the two opposite points, the public and the artist between which it has established itself, the Print Club would be just one more art organization of well-meaning but not especially effective individuals. But as a focal point attracting collectors, purchasers, and interested groups at home and abroad; as a home where artists seek encouragement and advice as to paper, ink, printing and exhibition possibilities, the Club is shortening the distance between the man who longs to create and the man who, in some way, through personal enjoyment, desires to participate."

Philadelphia is essentially a city of little clubs, delightful and profitable to members, and essentially a civic asset. What has been done in Philadelphia could well be done in other cities. Why not?



HOSANNA OF THE MOUNTAINS

BY ARTHUR B. DAVIES

LENT BY H. H. BENEDICT, ESQ.

MEMORIAL EXHIBITION OF THE WORKS OF ARTHUR B. DAVIES
METROPOLITAN MUSEUM OF ART, NEW YORK
FEBRUARY-MARCH, 1930



AT THE GATES OF THE MORNING

TAPESTRY WOVEN FROM A DESIGN BY ARTHUR B. DAVIES
LENT BY THE ESTATE OF ARTHUR B. DAVIES

MEMORIAL EXHIBITION OF THE WORKS OF ARTHUR B. DAVIES
METROPOLITAN MUSEUM OF ART, NEW YORK
FEBRUARY-MARCH, 1930

COINS AND MEDALS

BY HOWARD F. STRATTON

"All passes. Art alone
Enduring stays with us;
The bust outlasts the throne—
The coin, Tiberius."

MUCH history, as well as much art, has been saved to the world through the medium of currency recognized as legal tender for commercial transactions, so that its office of barter and exchange is not its most exalted function, however high its accumulation may rank its possessor in the annals of fortune. If, as some think, Croesus invented money, he deserves praise for having stamped it with a value which became greater than its intrinsic worth when he gave it something more indicative than simple weight, by which it attained nationality—the first step towards permanence—and as different people adopted a coinage their names were stamped upon the pages of history as well as upon their gold and silver. Lost races have been restored to the world's knowledge by the recovery of their medium of buying and selling.

China is said to have been the first country using metal as currency. The early Romans had unwieldy pieces of cast copper with the form of an ox or other animal impressed upon them, later supplanted by silver issued by the great families, and followed by that splendid series of imperial portraits in gold which faded into the primitive looking and rather awkward Byzantine disks. The first money actually coined for currency was introduced by the Lydians of Asia Minor, in 700 B. C. made in electrum, a natural ore with gold and silver variously mixed. At first this had the emblem or seal of the city or town using it, for coinage furnished an excellent and more or less certain means of impressing other nations with the names and physiognomies of the rulers of the land, as well as its gods, whose symbols were often those of the state. The owl of Pallas on Attic legal tender; the dolphin, associated with the Tyrants of Syracuse, had the same significance as our eagle; and let it be remembered the Tyrants of that Sicilian city fostered the art of die-cutting to its highest attainment in Greece.

On all the coins which have come down to

us from ancient times the subjects are treated in a highly conventional manner, sometimes to the point of abstraction. It was the early Italian who ventured on the pictorial and purely personal presentation of his patron or theme. The old Roman emperors and other rulers have not much personality to boast of, as represented, or, if so, it is indicated by the exaggeration of some feature or attitude. From the beginning of the fifteenth century the effort of the modeler was to give life to the individual and elements chosen. The coins of the various emperors were not all of artistic merit, however high their purchasing power, and attained their best types as portraiture, as well as examples of low relief modeling, under Domitian and Hadrian, the latter being especially well qualified to appreciate and reward good quality in such work. The Greeks of the fourth century B. C. produced the finest coins, which especially perpetuate the order of colonization recorded by this great people.

All this took place before the awarding of metal recognitions for deeds done. Trade preceded merit distinction. Things were bought long before they were given away.

The mint of the United States of America began to function reasonably well in 1793 and has produced a considerable range of coins illustrative of its phases of development from the simple disk of the old days, which enclosed the profile of a patriot or potentate amid a scant array of stars, and the symbols of law and unity, to single figures and groups. The Indian aboriginal has had little place in the course of this pageant, but there has been a tendency lately to embody allegorical motives, Liberty having generally figured as the leading type.

The medal as a trophy is of French lineage, and has been given as a banner might be presented, typifying the same kind of display, the treatment of the subjects being in a vein of richness quite beyond the usual civic or even war badge of service. "Campaign"



TOP: TWENTY-DOLLAR GOLD PIECE BY AUGUSTUS SAINT-GAUDENS
 CENTER: SILVER DOLLAR BY A. DE FRANCISCI
 BOTTOM: SILVER HALF-DOLLAR BY LAURA GARDIN FRASER

medals, now so generally awarded, began as commemorative medals, and it was Queen Elizabeth of England who first made their bestowal a real distinction, by recognizing through them the heroes of the great naval victory by the defeat of the Spanish Armada, when they were given for real appreciation of the recipient's service, and not, as in later time, for mere court decorations. It was well to mark the distinction between "distinguished service" and mere participation in a campaign. Cromwell, with his democratic predilections, gave his first medal to both officers and men, the return to the custom of recognizing only conspicuous bravery being made as soon as royalty again held sway, until after the battle of Waterloo. The Victoria cross, and the various crosses since, are particularly British, and have taken a

strong hold upon the natives. A star form was experimented with for the Kandahar medal, but with an enclosing circle, the five points being composed of an arrangement of rays. The cross of the French "Legion d'honneur" has the curious and distinctive feature of five members, or arms a possible suggestion of a star; and it is of interest to note a coin of Augustus Caesar has a star on the reverse, to commemorate a great meteor, and as a symbol of his divinity. In some of the India campaigns where there was a general giving of medals, the design was the same for all ranks, the difference being in the gold, bronze, and tin in which they were cast. One of the finest medals of the Florentine school is a head of the humanist Sabastino Salvini, cast in lead and supposed to be not the work of a medalist but of a good sculptor, as it has



NICKEL (ENLARGED) BY JAMES EARLE FRASER

pronounced modeled features, in contrast to the frequently moulded ones in the more precious metals; but lead has never received much attention, or been a favorite, possibly from its destructibility and also its inferior intrinsic value, and a certain lack of response to the warmth of human feeling, however susceptible to that of fire. The questions asked ancient Pelasgian and Greek oracles were usually incised or engraved on lead plaques, in which, owing to the softness of the metal, the god's answer was sometimes conveniently folded when returned to the applicant for his consul.

Certain medals have been struck simply to commemorate events, and not as awards to individuals . . . that produced to mark the successful sinking of the *Lusitania* being the most notorious. Exposition committees are particularly fond of fostering these disks. "Peace hath her victories no less than war," but our "Centennials" and other peacetime celebrations, or rededications to the arts of peace, have not had so many recurrences or participants as the frenzies of war, nor have their triumphs or failures been so widely recognized, although they have evoked probably the best medals America has produced. War medals have a more restricted range than less destructive contests. In our day it is the medal rather than the coin which has called forth the greater response from artists. It is without the market value figured on its edge or surface, and this alone might be supposed to tend to more whole-heartedness in its conception, and the ceremony of its bestowal is not without its importance to the designer as well as to its receiver, for in the later forms the worth is in the honor conferred by its award, or the im-

portance of the event which its production defined and signalized, such recognition often establishing that near-immortality which is the highest mortals can attain on earth, by perpetuating in lasting material the name and attributes of victors in peace and war . . . the winners in life's race, as well as those of the stadium and road.

There is a tradition that in the medal the arts of painting and sculpture meet; that a degree of color is suggested by the subtle disposition of the planes. All correct drawing is in a certain sense color value, and the low relief of this art permits an approach to this effect. "Disposition of planes" is really disposition of masses of light and shade, and the variations in degree of relief approximate to color value in that the lighting effects can be calculated accurately, since the work is to be seen but from one point of view and is not exposed to all the cross-currents of illumination and reflection which affect the appearance of modeling in the round.

It has been claimed that Pisanello, the great Italian artist of the fifteenth century, was the inventor of the medal, but, instead, he it was who made it an independent work of art, giving it importance and place as a distinctive art product. He gave the first modern conception of portrait medals, showing keen psychological penetration and fine human feeling, which tradition was carried on by Matteo da Pasti. They had an imitator, Sperandio Spinelli, who became very popular. Then came Adriano Fiorentino pupil of Bertoldo the keeper of the Museum of the Medici in the garden of San Marco, the earliest teacher of Michael Angelo. Benvenuto Cellini made his mark, literally and figuratively, on the coins and medals of his



SESSQUICENTENNIAL COMMEMORATIVE HALF-DOLLAR BY JOHN R. SINNOCK

time, but his greater fame as a sculptor leaves his other craft qualifications rather in the background. With the Italian medals one must always keep in mind their advantage of native picturesqueness, for in the earlier days of the Renaissance, the costumes—even the caps and bonnets—were of great interest and attractiveness, compared to our civilian garb, and most of the military uniforms are dull and unsculpturesque. The nude figures, however, have received a finer treatment than was given them by the designers of the golden age; even Pisanello, introducing them on the reverses of his vivid portrait medals, made a feeble race merely without clothes—evidently chance models indifferently studied without the personal interest awakened by the individual subject. For that matter the allegorical personages of these periods all lack the convincingness of realized ideals. None of them have the accomplished expression of attributes which the gods and heroes of Greece attained at the hands and, let us say, the minds of their creators.

The cameo and intaglio preceded the medal and served an analogous purpose, for the engraving recorded the events in the lives of the great and was the gift, very often, of rulers to those of their followers who distinguished themselves in their service. The signet ring was a form of this distinction. It is possible the Roman and Greek and the early mediaeval types of medals were either for distribution at temples and churches and had a religious significance, or marked some event's anniversary. They, at any rate, were never what they became from the time of the High Renaissance—individual, and made to wear as personal adornments and honors. In the far-past ages only emperors

or states undertook to bestow recognition by this sign, but as minor rulers, dukes, princes, and the like became more independent, they granted them to their successful favorites, or even to themselves. All are annals of history. The engraved gems of Egypt not only give us the lines of succession of many rulers of that land, but intimations of the attitude of mind in relation to the outward life, as well as the thoughts of the heart—the Egyptians considering that organ the one in which this process went on, the brain being by them believed to be a humor only—which conceived such a prayer to be eternally fixed on the precious stone taking the place of the heart in the process of mummification, as—"O, my heart! witness not against me, when my actions come to be judged before Osiris."

Medals are usually struck with steel dies, or cast and chased, the older form of tooling and the repoussé methods being practically obsolete. They are no longer classed as goldsmith's work, but have the distinctive medalist's responsibility. The oval and various polygonal forms were never so successfully used as the first accepted circle, which symbolized the purpose, and favored the commemorative character of the medal idea better than any other, for its very outline suggested the enduring quality that all great recognition should have. The reverse of medals does not always receive the consideration it deserves, and "consistency is a jewel" is often overlooked or ignored in their design. With the old noble families, when they had themselves put on the obverse, nothing was so appropriate as the coats of arms belonging to them, on the back. The same may be said of nations, states, cities,

the heads of its government should note the contributions of scientists, inventors, educators, and philanthropists to its well-being and prosperity, so that, barring the interruption of the Great War, the bestowal of such award has been more frequent and more important. Distinction in office, as well as distinction in fields of research—success in administrative functions—as any other striking attainment, have thus been honored and acclaimed.

Evidence of what is now being done in furtherance of artistry in the government work is shown by the illustrations of designs by Mr. John Ray Sinnock, produced at the Philadelphia Mint. As one of the younger group his medals have attracted attention by their directness and simplicity of treatment and the satisfying spacing, the latter feature often overlooked by ardent competitors. The "great open spaces" rest one

in art as much as in nature and give a more living atmosphere than the thickly settled regions in actual landscapes or the symbolized regions in composition. Possibly Mr. Sinnock's western origin and frequent return to the "open" have affected his outlook. It is a happy heritage.

Mr. Sinnock was educated at the School of Industrial Art of the Pennsylvania Museum, Philadelphia, his training in modeling received under Mr. Charles Thomas Scott, and while there he won the first of the industrial art scholarships, unique at that time. The first application of his thought and art experience was to mural decorative subjects, and this, naturally, did not cramp his style of expression, and something of the same largeness enters into the treatment of his medallic work. He is now one of the official engravers and medalists at the United States Mint in Philadelphia.



SPECIAL MEDAL OF HONOR

BY

LAURA GARDIN FRASER

AWARDED TO

DANIEL CHESTER FRENCH

BY

THE NATIONAL SCULPTURE SOCIETY

RUSSIA TODAY AS A FIELD FOR PAINTERS

BY ELIOT O'HARA

SOME fortunate painters need no other stimulus to work than the foreshortened top of their own kitchen table laden with a few household necessities. Others, while they may feel able to produce pictures among familiar surroundings, seize upon the excuse of gleaning foreign impressions to make themselves believe that travel is a necessity to their work. For the traveling artist, particularly the landscape painter, Russia is a most stimulating experience after Brittany, Italy or Spain.

Unfortunately, visitors to Russia are usually expected to bring back extraordinary tales of miraculous escapes and atrocious cruelties. This can be done by sufficiently exaggerating the minor inconveniences of travel, after the manner of a countryman describing a first trip on the subway. Of the politics and economics of the USSR, enough has been said by returned Americans—too much, indeed, considering the average visitors' methods of getting facts and fancies. Fabulous tales, with either favorable or unfavorable bias, may be had even from American fellow-travelers in Russia.

For the landscape painter to work effectively in a country certain things are necessary and others desirable. The country must be stable and sufficiently policed and organized to permit safe traveling to out-of-the-way places. Russia is so even for one who speaks no Russian. I met several foreign women traveling alone even on mountain paths in the Caucasus. There should be food and places in which to sleep. These are provided by the Soviet hotels, restaurants and tourist camps. The arrangements are inexpensive and without luxury. People used to fine hotels, who like elaborate food and obsequious service, would be disappointed. But there is plenty to eat. I never lacked food or a bed. The hospitality of the people is such that, while I had no friends

there on arriving, I was lodged and dined many times by chance acquaintances. These hosts, many of whom became my good friends, were from all classes of people, simple moujiks with whom I had to converse in the sign and picture language, men and women formerly wealthy or titled who could speak French or English, and Communists. All were extremely cordial and apparently did not allow a man's political or religious beliefs to color their reception of the stranger.

The painter needs brushes, colors and other materials. Unfortunately the chemical industries of the USSR are not yet producing colors as good as ours. One should, therefore, take one's own pigments, camera, paper, etc. As almost no foreign painters have worked in the USSR since the Revolution I was interested in the attitude of the customs authorities. At the frontier going in I pointed out my materials and told them I wanted to do water colors. No objection was made by the Russian authorities and the examination of my baggage going and coming was cursory. It was the Polish customs authorities who were strict.

One should enter and leave Russia by Moscow because the Headquarters of the V. O. K. S. is there. V. O. K. S. or B. O. K. C. is The Society for Cultural Relations with Foreign Countries. The officials are very helpful in arranging journeys and in putting one in touch with museums and native painters. Finally they accompany one to the proper authorities with one's pictures for a permit to export them. This examination was made to be sure that there were no sketches of fortresses, railways, bridges or barracks. As in other countries these are the only forbidden subjects.

A peaceful country, food and lodging, paints, hospitality—other things, too, are necessary to the visiting artist. A sym-

The author of this article, Eliot O'Hara, was born and has his home in Waltham, Massachusetts. He is a member of the American Water Color Society, and in 1928 received one of the Guggenheim Memorial Foundation Fellowships for travel and study abroad. In addition to the exhibition described in his article, at Tiflis, U. S. S. R., last August, he exhibited in London at Walkers' Galleries last February; in Boston, Doll and Richards, in March, and is to have an exhibition, opening April 15th, at the Macbeth Galleries, New York. He has been represented also in the Federation's traveling exhibitions.—THE EDITOR.



MOUNT ARARAT

ELIOT O'HARA



THE VOLGA AND THE OKRA AT NIJNI NOVGOROD

ELIOT O'HARA



MOUNT KASBEC IN THE CAUCASUS

ELIOT O'HARA

pathetic attitude towards art on the part of the people is one of them. Nowhere have I been the center of street crowds (such as always surround painters) who were more interested or less in the way—that is, with one exception. This was at Novorosisk, a port on the Black Sea, where the bathers do not wear suits. Bathers, above all people, have nothing to do for the afternoon, so, when a painter started sketching, many came out of the water to watch his progress. They didn't in the least resent being painted, but my study of "A Thousand Nudes" suffered somewhat from the fact that I couldn't see the wood for the trees.

To what degree the "Comrades" will open their arms to a vagrant artist I learned in Tiflis, the capital of Transcaucasia. On my arrival there I happened to be ill and telephoned to the authorities to find a doctor who spoke either English or French. They came to the hotel room, saw some of my sketches, and sent for the Minister of Art of Transcaucasia, as well as for a physician. All were much interested to see what subjects in their country had appealed to a foreigner. David Arsenchvilly, a director

of the theatrical museum, said, "Let's have an exhibition!" So it happened that, without any cost or trouble to me, they arranged and advertised the first one-man show held by an American in Tiflis. It was held with the approval of the Minister of Fine Arts of Transcaucasia in the Hall of the Professional Unions, to which any artist would belong if he lived in the city. Throngs came to the exhibition and argued ardently about the pictures. If one didn't like them he was frank to say why, and thoroughly discussed the various points with those more enthusiastic or with me. Some of the Armenian and Georgian painters who visited the show later acted as free guides and interpreters, taking me to more inaccessible parts of the mountains.

The painter should plan a trip to the USSR not in summer when the country is full of tourists but in the spring, lapping over into the summer. As in most other countries, conducted tours are to be avoided as emphasizing the politically important things rather than the things that any particular painter wants to work on. The tour doesn't allow for stopping when one finds especially satis-



ARMENIAN VILLAGE

ELIOT O'HARA

ying, suggestive material; also the subtropical south is extremely hot in summer. The Ballet and important theatres in Moscow close in June and re-open in October. As visual treats in the composition of scenes, opposition of forces, lighting and color harmonies, these are not to be missed.

In Moscow the Museum of Modern Art is worth the trouble of a visit. Pictures formerly purchased by rich people and museums have all been brought under one roof and opened to the public. The result is a collection including thirty to forty each of works by Cezanne, Matisse, Picasso, Gauguin and Renoir, also many by Van Gogh and others. For those who prefer earlier masterpieces there are well-stocked museums in many cities.

The choice of outdoor subject material in the USSR is infinitely varied. Racial types and costumes abound. Tartars, Mongols, Kurds, Georgians, Armenians and others of the more northern types are often glad to pose in return for the gift of a quick sketch. The architecture, both in north and south, is amazing in color and shape. More rugged

and dramatic than the Alps are the ranges of the Caucasus, with four peaks, among them Elbrus and Kasbec and Ararat in Armenia, higher than Mt. Blanc. For coast line the Crimea is equal to the most picturesque parts of the Italian Riviera.

But how about the cost of travel, I am often asked. Is it not extremely high, especially as the distances covered are so great? The following itinerary covered in eleven weeks, mostly by third class railways, cost me under \$700, including all my expenses: Paris to Moscow, Nijni Novgorod, Astrakan, Baku, Tiflis, Erivan, Vladikavkas, Kislovodsk, Novorossisk, Yalta, Sebastopol, Odessa, Kiev, Moscow, and back as far as Switzerland. Side trips were made from most of the cities.

Water colors are better to take than oils on account of the weight, as porters, like chocolate, automobiles and watches, are among the scarcer luxuries. Money should be carried in American currency which is good anywhere. Part of it might be sewn in the clothes, as pickpockets are about. Insect powder, disinfectants, a few simple

medicines, are useful, also a pocket knife with a corkscrew, a bottle opener, etc. Old clothes are not held against one and the Russian blouse I found the long-sought, ideal hot-weather garment.

To get the most out of the trip one should be a good walker and have a smattering of German, French or Yiddish and be sufficiently advanced in art to be able to draw

pictures in one's notebook to indicate to an art-loving hotel proprietor or waiter that one desires a bed, water, fruit, fish or carnivora.

While "Nitchervo"—"it doesn't matter"—may be a favorite Russian exclamation I am convinced that they do not apply it to the stranger within their gates. Judging from my own experience, I should say that to a Russian, even a foreigner may be a "Comrade."



ANGELA GREGORY IN HER NEW ORLEANS STUDIO

MISS GREGORY STUDIED FIRST AT THE NEWCOMB SCHOOL OF ART, TULANE UNIVERSITY, NEW ORLEANS, AND LATER UNDER BOURDELLE IN PARIS. SHE HAS LATELY EXECUTED DECORATIONS FOR THE NEW CRIMINAL COURTS BUILDING, NEW ORLEANS



LA BELLE AUGUSTINE
BY
ANGELA GREGORY

JOSEPH CAMPBELL
BY
ANGELA GREGORY



THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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CHANGE IN OFFICERS

MR. WHITING ELECTED PRESIDENT; MR. DE FOREST BECOMES CHAIRMAN OF BOARD.

An epoch-marking meeting of the Board of Directors of the American Federation of Arts was held on February 24, when Mr. de Forest's resignation as President, which for two years had been "on the table," was, at his urgent request, accepted, and Frederic Allen Whiting of Cleveland, Second Vice-President, was unanimously elected to fill the vacancy. Mr. de Forest's resignation was accepted by the Board on the condition that he retain the chairmanship of the Board and of the Executive Committee, and the following resolution of appreciation was unanimously passed:

"In accepting the resignation of Robert W. de Forest, effective May 1, the Directors wish to place upon record their high appreciation of his contribution to the American Federation

of Arts during the eighteen years of his presidency. No man of our generation has led a life of greater professional and public activity; none has borne so heavy a load of varied responsibility. There was, however, no opportunity of service to the Federation, whether great or small, that he failed to seize, no responsibility which was not undertaken promptly and with distinguished efficiency. The Directors trust that he will be willing to retain the chairmanship of the Board and of the Executive Committee, and that the Federation may long enjoy the benefits of his wise judgment and of his unflagging interest in its welfare."

May first was the date fixed for the acceptance of Mr. de Forest's resignation. At that time Mr. Whiting will resign the directorship of the Cleveland Museum of Art which he has held now for nearly seventeen years, and will come to Washington and give his entire time to the work of the American Federation of Arts as chief executive officer.

Mr. Whiting has been a member of the American Federation of Arts almost from its organization, has served as a member of the Board of Directors since 1922 and as Second Vice-President since 1927, so he will enter upon his new duties with a thorough knowledge of the purposes and needs of the organization and an understanding of the great importance of its programme.

Frederic Allen Whiting was born in Oakdale, Tennessee, in 1873. His father was at that time located there as president of the Oakdale Iron Company, but the family soon returned to their former home state, Massachusetts, where the boy was educated in the public schools of Wellesley Hills and by private tutors. Both of his parents were of Massachusetts stock, their families having lived there since 1635.

He entered early upon a business career, but after twelve years became, in 1900, Secretary of the Society of Arts and Crafts, Boston. Under him the salesroom and other activities were developed; he established the magazine *Handicraft*, organized the National League of Handicraft Societies, encouraged many individual craftsmen, and brought the Society's sales in 1912 up to a total of \$75,000, an amount that has since been doubled.



FREDERIC ALLEN WHITING: PRESIDENT-ELECT, A.F.A.

In 1904 he was asked to take charge of the handicrafts exhibition in the Art Department at the Louisiana Purchase Exposition at St. Louis, and for services rendered at that time both he and Mrs. Whiting were awarded bronze medals.

After a most successful period in Boston he resigned in 1912 to become Director of the John Herron Art Institute of Indianapolis, and on May 1, 1913, went to Cleveland to assume a similar position with the newly organized Cleveland Museum of Art. Here he supervised the final planning and erection of the building, organized the staff, and developed the policies that have made it outstanding among the museums of the world.

To his vision is due in large part the Cleveland Conference for Educational Cooperation, which has established a gratifying record in planning for the coordination of Cleveland's educational institutions. This work was deemed of such importance that

the Carnegie Corporation of New York made a special grant for its support.

Mr. Whiting has been a leader in the museum movement of America, and has served since 1921 on the Council of the American Association of Museums. He was its Vice-President during 1919 and 1920 and again from 1924 to 1927, and was President from 1921 to 1923. During his presidency plans were matured for the establishment of national headquarters with a paid executive and office force, and with this organization many important undertakings have been possible, such as the establishment of museums in national parks, the publication of various books on museum practice, the organization of a bureau of information regarding museum technique, and other forms of activity for the benefit of museums and museum workers. In all this work Mr. Whiting has had a directing hand.

The crowning achievement of Mr. Whit-

ing's life thus far is the record of the Cleveland Museum of Art. Starting with nothing but an office, a set of architect's plans and a tract of ground, but with the backing of a splendid group of men organized to create a museum, he has guided the affairs of the Cleveland Museum of Art until it is recognized today throughout the world for its progressive policies, the high standards of its collections, and the scope of its educational work. It is a vital factor in the community life; not a mere storage warehouse for works of art.

This year its operation involves a budget of nearly \$282,000.00, ninety persons are on its payroll, and its collections and endowments involve wealth that runs far into the millions. The building was opened in 1916 with the expectation that it would prove adequate to meet all needs for the next fifty years. Today it is overcrowded in every department.

In 1920 Kenyon College conferred upon Mr. Whiting the honorary degree of Master of Arts.

By those most closely associated with the American Federation of Arts it is felt that the national organization will greatly profit by the addition of Mr. Whiting to its working force and the retention of Mr. de Forest in an advisory capacity. Mr. Whiting will come to the Federation with rich and varied experience, as well as a full knowledge and sympathy of and with the Federation's ideals. Mr. de Forest, who has more than generously given his time and thought to the work for eighteen years, and to whom the breadth of the organization and its achievement to the present time are largely due, will remain in close touch and continue to guide its affairs. A felicitous combination bound to result advantageously to the development and successful achievement of the great work and purposes for which the American Federation of Arts was originally formed, and is wholeheartedly committed.

COME TO WASHINGTON IN MAY

Plans for the Annual Convention of the American Federation of Arts to be held in Washington May 14, 15 and 16, are progressing rapidly, and there is every indication that this will prove a most notable and inspiring meeting.

The opening session on May 14, Mayflower Hotel, will include one or two speakers of national, if not international, distinction, and be given over largely to "The Federation's Forward-Looking Programme," in which every chapter will undoubtedly want to have a part. At the afternoon session on May 14 "The Artist and His Public" will be the general subject, the meeting taking the form of a discussion of professional problems by leading members of the several professions—a painter, sculptor, architect, etcher and craftsman.

The two sessions on Thursday, morning and evening, will be devoted to the sister arts—Drama and Music. At the former the speakers will be Kenneth Macgowan, "The Little Theatre Movement"; Roy Mitchell, "The Creative Theatre," and Lee Simonson, "Designing for the Theatre." By special permission the latter session will be held in the beautiful Coolidge Auditorium at the Library of Congress and will include a consideration of "Music by Radio," "Music in the Home," "The Teaching of Music." The purpose of these two sessions is to indicate the correlation of the arts and to give those in attendance who are especially concerned with the development of painting and sculpture—the so-called fine arts—a better understanding of the forward movement in these related fields.

The session Friday morning will be held in the Auditorium of the United States Chamber of Commerce, one of the most beautiful rooms in the country, and will be on the subject of "Art and Commerce," "Quality Production," "Art in Manufacture," "Art as a Selling Point," etc. It will be opened by the Honorable R. P. Lamont, Secretary of Commerce. At the closing session that afternoon, "Museum Problems" will be discussed by experts.

Brief speeches by distinguished representatives in the varied fields of art and affairs will conclude the Convention at a banquet on the evening of May 16.

By way of pleasurable entertainment a trip by steamer to Mount Vernon and receptions at local galleries and private homes are being arranged.

It is important that Chapters should appoint delegates as promptly as possible and notify headquarters. Individual members are always welcome and need no special invi-

tation to attend. But reservations should be made as early as possible at the Mayflower Hotel, as May is a popular season in Washington, a season of blossoms, fresh foliage and social gayety.

DESIGN COPYRIGHT BILL

A Bill of the utmost importance to American designers, and hence to the development of American industrial art, is now pending before Congress. This is a bill introduced into Congress by Mr. Vestal last December, known as H. R. 7243, the purpose of which is to substitute copyright for original designs in place of the present patent registration. The intention of the law now in existence is not altered, but a quicker, cheaper and more practical method is substituted for a method which has, with the passing of time, become clumsy and almost useless.

By extending the copyright privilege to designers our Government would be simply employing a method long in vogue by the most enlightened nations of Europe.

If an author can copyright a book, an article, a drawing, a painting, or even a piece of music, why should not a designer be able to copyright a design? Obviously he should, but as the law now stands it is impossible. A design must be registered at the Patent Office, and, before the required process is accomplished, the season is almost if not entirely over; and if the design is effective may have been copied again and again.

The pirating in this country of designs by manufacturers and their employees has become in recent years a national disgrace. At a hearing before the Patent Committee of the House of Representatives held in the House Office Building on February 13 and 14, Mr. Horace Cheney, of Cheney Brothers, and others gave surprising testimony of the extent to which this iniquitous practice is carried.

Mention has already been made in this magazine of the difficulty experienced by representatives of The American Federation of Arts in securing loans of industrial art objects in France last summer, because of the extent to which original designs of ceramics lent by French manufacturers the previous year had been copied in this country.

There is no American who can have failed to feel pride heretofore in the fact that universally abroad Americans are trusted by foreign merchants, and there is certainly none who will not desire this national reputation for honesty to be preserved. There is really no difference between stealing the original product of a creative mind and the gold which is the reward, unless perhaps the former is the more iniquitous.

The only opposition to the Vestal Design Copyright Bill as presented at the hearing was from various retail merchants' associations who claimed that if designs were copyrighted competition would be limited and selling checked, the latter through fear of infringement procedure. But the Bill specifically provides that there shall be no recovery against an innocent infringer, and that exposure for sale of infringing goods by any other than the manufacturer shall be unlawful only when purchased after actual knowledge that the design is copyrighted.

There was considerable quibbling as to the exact meaning of the word "original." But no copyright law could exist if there were not common agreement in regard thereto.

The American Federation of Arts was represented at this hearing by the Secretary, who, on request, spoke briefly in favor of the bill at the close of the hearing, after the opposition had been heard.

At the recent meeting of the Board of Directors of the American Federation of Arts approval was unanimously given to the purposes of the bill, and the Secretary was authorized to bring it to the attention of the Federation's chapters in order that there might be a widespread expression of opinion on the part of those who are chiefly concerned, in regard to the much-desired legislation.

The United States is today a great manufacturing country, leading in quantitative production. With our designers properly protected and the pirating of designs put to an end, there is every reason why we should become also foremost in qualitative production as well. This would, in large part, be the ultimate result of the passage of this bill.

Write to your Senators and Representatives in Washington at once.

NOTES

ART IN
WASHINGTON

A work of art of unique character and exceptional interest has lately found permanent placement in Washington. This is a series of four mural hangings painted by J. Monroe Hewlett as decorations for the back of the stage in Constitution Hall, the imposing auditorium recently erected by the Daughters of the American Revolution adjacent to Continental Memorial Hall. These panels, which are painted on coarse linen in tempera, represent four Colonial cities—Boston, New York, Philadelphia and Charleston—and interestingly demonstrate that through similarity of architectural design these cities were harmonious. In each instance the background of the painting shows a familiar landmark or scene in the city depicted—in Boston, the State House, with in the distance a glimpse of the harbor shipping; in New York, Federal Hall at the head of Wall Street, from the balcony of which Washington took the oath of office as first President of the Republic; in Philadelphia, Independence Hall, and in Charleston, the Old Custom House. In the foreground of each is a group of well-known personages prominent in the early history of the Republic. Above the panels is a frieze bearing the names of the Thirteen Colonies, and above the cornice a painted lunette portraying the Revolutionary battle flags.

The Corcoran Gallery of Art has held this season, as usual, a number of interesting special exhibitions. In addition to that of paintings by Contemporary Canadian Artists, assembled by The American Federation of Arts of which a full illustrated review will be published in a later issue, there have been shown a group of paintings of religious subjects by H. Siddons Mowbray; portrait busts of well-known American artists by Charles Grafly; sixteen statues of saints modeled by Carl C. Mose, head of the Corcoran School of Sculpture, for the adornment of the Washington Cathedral; and a collection of small bronzes by well-known contemporary sculptors, including Harriet Frishmuth, Abastenia St. L. Eberle, Bessie Potter Vonnob and Adolph A. Weinman. From the Exhibition of Belgian Art shown at the Corcoran Gallery early in the season a work in sculpture by Constantin Meunier, was purchased.

The Phillips Memorial Gallery set forth in its Little Gallery during February and March a group of Lyric Painters, including works by thirteen artists of the new school—Henri Rousseau, Vuillard, Bonnard, John Marin, Demuth, Zorach, Olive Rush, Marjorie Phillips, and others. Important recent additions to the Phillips Memorial Gallery's collections are a painting by Manet, "Ballet Espagnol," and a series of panels by Augustus Vincent Tuck.

The Arts Club of Washington maintains throughout the season a continuous program of fortnightly exhibitions consisting of works by local members as well as by those from out of town. In the latter category were the circuit exhibition of works by the Ten Philadelphia Painters; a collection of flower paintings by Marion C. Hawthorne (Mrs. Charles W. Hawthorne); a group of paintings in spiritualistic vein by Henriette C. Wyeth, daughter of Nathan C. Wyeth, the well-known illustrator; paintings by Mildred B. Miller of Chester Springs, Pennsylvania, etchings by Frank W. Benson and landscapes by Mary Nicholena MacCord.

At the National Gallery of Art, following the exhibition of Ranger Fund Purchases set forth in January, there have been shown one-man exhibitions of portraits by Edwin B. Child and of works in sculpture by Edgardo Simone. Mr. Simone is an Italian sculptor of note who has made his home in Washington for the past six or eight weeks and while here has executed portrait busts of a number of those prominent in official life, including Sir Esme Howard, Justice Oliver Wendell Holmes, Gen. John J. Pershing and Hon. George W. Wickersham.

The National Capital Park and Planning Commission held a meeting on the evening of January 17, at which time presentation was made of the completed Regional Plan for the National Capital. This meeting was preceded by a dinner given by the American Civic Association, representing the Committee of one hundred of the Federal City, at which the guests were members of the Commission, the speakers of the evening, members of Congress serving on committees dealing with the District of Columbia, and others. Especially notable in this connection, and further emphasizing the plan for the development of Washington, was an exhibit of models and drawings representing various features

of the Plan, which were shown in the windows of Woodward and Lothrop's department store for a period of several weeks. Included therein were models of the Arlington Memorial Bridge with approaches, the new Supreme Court Building, the Triangle, with specially painted and modeled background in scale, showing Pennsylvania Avenue as it will appear in the future, and a model showing the Great Falls of the Potomac and the proposed bridge spanning the river at that point. These models, the work of William Partridge and a group of associates, were commissioned by Woodward and Lothrop with the purpose of furthering the development of the city plan.

Enthusiastic reports have

THE BUDAPEST been received from Buda-
EXHIBITION pest concerning the exhibi-
tion of paintings and small

bronzes by American artists assembled by The American Federation of Arts and shown during February in the Nemzeti Salon under the joint auspices of the Federation and the American-Hungarian Foundation.

The exhibition was sponsored by the Honorable J. Butler Wright, American Minister at Budapest, as well as by H. E. Count Laszlo Szechenyi, Minister from Hungary to the United States, and other officials of the Hungarian Government. Mr. Wright, who was in attendance at the formal opening of the exhibition, has written as follows:

"The American Art Exhibition was opened under the most happy circumstances on Saturday afternoon, February 8, by His Serene Highness, the Regent, and I am guilty of no exaggeration when I say that the entire occasion was effective, well-balanced and satisfactory in every respect. The Ministry of Cults and the Hungarian Council of Arts worked in close collaboration with us, the Diplomatic Corps turned out *en masse* and seemed appreciative, and Hungarian official society was well represented.

"I received the art critics of the press at the Legation on the morning of the day before and gave them an idea of the background of the exhibition. They gave us most courteous consideration.

"The exhibit was greatly enhanced by the loan of a number of Whistlers and other etchings from the Hungarian galleries and museums, and Director Déry arranged the five

rooms with extraordinary taste and balance. You have awakened a new and responsive nerve as regards the Hungarian conception of America."

Arrangements have been made to show this collection in its entirety as a part of the American exhibit at the Biennial International Exposition, Venice, opening May 10 and continuing until October. This exhibit will be set forth in the new American pavilion erected during the past winter through the generosity of Mr. Walter L. Clark, President of the Grand Central Art Galleries, which at last gives the United States an appropriate place in which to display the work of its leading artists and puts our country on an equal footing with the nations of Europe.

Four contests, each entail-
"SCENIC OR ing a number of generous
SIGN-IC?" cash awards, have lately
been conducted by the

Standard Oil Company of California, with the purpose of arousing public opinion concerning the defacement of the natural scenery along the Pacific Coast by objectionable advertising signs. The results of these contests, which were aptly entitled "Scenic or Sign-ic?", have been published by the company in pamphlet form, and are extremely interesting and significant of a very widespread public interest in and sympathy with the purpose for which they were instituted.

The first contest was for the three best essays on how the elimination of objectionable signs might be accomplished; the second, for the three best essays on why they should be removed; the third, for slogans which would best arouse public sentiment; and the fourth for the best photographs depicting actual defacement. More than 30,000 entries were received from approximately 10,000 persons. The awards, which amounted in value to \$3,725, were made by a committee of seven, including among others the Director of the National Parks Service, Hon. Horace M. Albright; Kathleen Norris, writer; Mr. H. B. Van Duzer, Chairman of the Oregon State Highway Commission; and Hon. James D. Phelan.

In addition to the prize-winning essays, which are all thought-provoking and contain excellent suggestions of tangible methods of remedying the present billboard nuisance, the little pamphlet above referred to shows a

number of reproductions of photographs setting forth particularly striking examples of defacement of scenery by advertising signs and lists the prize-winning slogans. Among the last named, that receiving first prize was "Why 'Sign' Away Beauty?"

The Standard Oil Company of California has taken a leading part in the campaign which is being conducted quite generally throughout the country for the restriction of outdoor advertising. Several years ago this company abandoned all of its outdoor advertising which was not so restricted, destroying over 1,200 highway signs. Its example in this respect is outstanding, and, if followed by other commercial organizations, will prove a boon to all travelers and lovers of scenic beauty.

ITALIAN ART AT THE WADSWORTH ATHENEUM, HARTFORD

The Wadsworth Atheneum, Hartford, has lately held a notable loan exhibition of Italian Art of seventeenth and eighteenth centuries. Museums and collectors from all parts of the United

States contributed to the showing, which, according to Arthur K. McComb of Harvard University, author of the foreword to the catalogue, "reflected all the principal phases of the Sei- and Settecento movement, with the natural exception of that grandiose and opulent church and palace ceiling decoration which can be studied only in Italy."

Among the paintings included were two by Caravaggio—"The Card Players," lent by the Fogg Art Museum, and a "Portrait of a Young Boy," from the Wildenstein Galleries; "The Toilet of Venus" by Guercino, lent by the Minneapolis Institute of Arts; "The Three Marys Weeping over Christ" by Guido Reni, lent by August Bontoux, Esq.; and "Arcadian Landscape" by Alessandro Magnasco, lent by Mr. C. H. Worcester of Chicago, one of eleven paintings by this master shown. Notable among the drawings was a Guercino, "Woman Swinging a Chain over a Pot," from the collection of Mr. John Nicholas Brown. Other important works were lent by the Detroit Institute of Arts, the Pierpont Morgan Library, New York, the Memorial Art Gallery, Rochester, and Vassar College; as well as by numerous private collectors, including Prof. Frank Jewett Mather, Jr., of Princeton, Mr. Martin A.

Ryerson of Chicago, Prof. Paul J. Sachs of Harvard, and Mr. Frank G. Macomber of Boston.

The Wadsworth Atheneum, following the example of other American museums, has rearranged and furnished four of its galleries as Period Rooms, representing the Chippendale, Federal, Empire and Victorian eras.

Among recent additions to the permanent collections of the museum are two paintings by Luca Giordano, "The Rape of Helen" and "The Rape of Europa"; and a water color entitled "The Bather" by Cezanne, the latter purchased from the Frank C. Sumner Fund.

THE FRANCES HODGSON BURNETT MEMORIAL COMMITTEE, of which Rodman Gilder of New York is Acting Chairman and Mrs. William C.

Brownell, Secretary, is endeavoring to raise funds for a Children's Garden in Central Park. In this effort the committee is offering for sale a limited number of copies of the Bird Bath Fountain by Bessie Potter Vonnoh, which is to be the principal feature of the garden. This charming figure, life size, slightly over 5 feet, is suitable for a fountain, and, cast in bronze, is offered for sale at \$3,500. No two copies will be sold for erection in the same city or locality, and when the fund is complete no further copies will be obtainable. The purchaser, or purchasers, will not only be acquiring a beautiful work of art by one of the foremost sculptors of the country but will also be making a handsome contribution to a cultural movement in the interest of city children.

Included in the personnel of the Memorial Committee are Cecilia Beaux, Daniel Frohman, Beatrice and Oliver Herford, Mary Pickford, Charles Scribner and Mr. and Mrs. Otis Skinner. For the letter of announcement sent out by this committee Reginald Birch, who illustrated Mrs. Burnett's "Little Lord Fauntleroy," has made a charming pen and ink sketch.

The proposed Children's Garden in Central Park was inspired by one of the most beloved of this author's works, "The Secret Garden." It is proposed that it shall be an outdoor center for nature-study and storytelling, and for it an attractive location at 74th Street and Fifth Avenue near the lake, where children sail their boats, has been

selected. Plans for the garden have been prepared by the well-known landscape architect, Charles Downing Lay. Generous gifts have already been made to the fund, and it is hoped that the plan may soon become a reality.

Came and went "Art Week in Boston," celebrated for a second time March 2-8, 1930. Statistics lack to tell

how many of the artless were converted and how many of the artists have consequently ceased to be jobless. It may have helped, withal to put art on Merry New England's map. A good artward start in that direction has been made. What National Raisin Week Means to California, National Prune Week to Idaho, Art Week in Boston may yet be to Massachusetts, the good Old Bay State.

It must have dented the consciousness of Rotarians of Malden and Lions of Lynn when the Boston Chamber of Commerce took the initiative in sponsoring One Big Union of the art clubs for celebration of Art Week. Seven several associations, conservative and modernistic, middle-classy and Somerset-clubby, conspired and competed to fill twelve galleries provided by the Jordan Marsh Company and other space donated by William Filene's Sons Company. The local offerings were supplemented by decorative art from abroad. The Guild of Boston Artists, besides exhibiting with the other associations, ran a notable Art Week show of its own, with an accompaniment of free tea on the opening day, and the St. Botolph Club borrowed from various owners for delectation of its middle-aged members and the general public a fine collection of American masterpieces of the late nineteenth century, canvases such as one used to see at the Society of American Artists and at Ten American Painters. These were good paintings, too.

Prior to and during Art Week there were committee meetings and luncheons at which grizzled veterans of *l'ecole bostonaise* chummed with nice little ladies of the Independent and Contemporary societies, all discovering that they have many interests in common; and "a good time was enjoyed by all."

Then came Dodge Macknight and other signs of the New England Spring. It is a remarkable continued story which, hopefully,



BIRD-BATH FOUNTAIN
BY BESSIE POTTER VONNOH
FOR CHILDREN'S GARDEN

may be continued in our next for many years more. In 1888 Macknight, who had palled with Van Gogh and Gauguin at Arles, returned to live on Cape Cod, to paint passim and to hold one Boston exhibition each year at Doll & Richards. Eight pictures were sold at that first show. Since then Macknight has been a Boston institution; the bargain day rush to buy at his private view, one of the quaintest of Bostonese seasonal fixtures. Time and the passing of Desmond FitzGerald have not staled this picturesque custom, as the

opening on March 25 evinced. Still, as of yore, it is "good night" for any with social aspirations in Boston who have not included among their Lares and Penates a Dodge Macknight or two.

A pretty print show, of late February to mid-March, at the Boston Art Club was followed on the 19th by the opening of the annual exhibition by club members.

The "50 prints of the year" were not invited en bloc to Boston as heretofore. Instead a sub-committee headed by Hoyland Bettinger personally solicited work from the nation's print makers, and a few from abroad. The show numbered many more than fifty pieces and it was perhaps more catholic and comprehensive than a New-Yorky selection would have been found to be. Mily Possoz was in it with a "Cat on the Table," and most of the metropolitan depressionists were represented. The local etchers were out in such force as to suggest that a resuscitation of the Boston Etchers' Society, vigorous before the war, is overdue.

In the last days of its fourth annual exhibition, which closed on February 28, the Boston Society of Independent Artists was saddened by the death of its founder and president, Jane Houston Kilham. A woman of sincere and gracious personality, she brought from California, where she was born, from New York and Paris where she studied prior to her marriage to a distinguished New England architect, an independence of viewpoint and progressive disposition valuable in an old and socially much stratified community. She painted cleverly in a modernistic fashion, but her forte was in organization and inspiration of others. She had experience some fifteen years ago in initiating the annual exhibitions of the Brookline Civic Society which were no-jury shows. Out of the success of these suburban fixtures grew the local Independent movement. Conversion of the smelly horse barn at 40 Joy Street into one of the most delightfully Bohemian of art galleries stood to the credit of Mr. and Mrs. Kilham, who gave of their time, skill and strength, untiringly to this enterprise.

A third cinema to acquaint the public with the processes of creating a work of art was released by the Boston Museum of Fine Arts in late February. Titled "From Clay to Bronze," it discloses Katharine Lane, sculptor, in the studio gestures required to model

the portrait of "Dark Warrior," whose canine apparition graced this year's Pennsylvania Academy exhibition. The model himself adds to the human interest of the film, for every spectator is moved to tell him that he is a dear doggie. As an epilogue to this screen picture Anna Hyatt Huntington gracefully directs the cutting at a New Jersey shop of her marble "Jaguar."

F. W. C.

ST. LOUIS NOTES

Lectures on art seem a popular form of diversion in the spring months. At the City Art Museum there have been the following: "The City of Rome" by Dr. Arthur E. Bostwick, Librarian of the St. Louis Public Library; "New Forms of Art" by Dr. Rollo Walter Brown of Cambridge, Mass.; and "How a Picture Is Painted," a lecture demonstration by Florence Ver Steeg. At the Sheldon Memorial, under the auspices of the Ethical Society of St. Louis: "American Sculpture" by Victor S. Holm; "Characteristics of Music of Various Nations" by Gottfried Galston; and "Development of American Decorative Art" by Meyric Rogers, Director of the City Art Museum.

The Foreign Section of paintings from the Carnegie International Exhibition at Pittsburgh opened with a large reception at the City Art Museum on the evening of March 11. It has created the greatest interest among the artists, as well as the general public, because of its modernistic trend, and has been the subject of many gallery talks given by the staff of the educational department.

Following the colorful exhibitions of paintings by Fred Green Carpenter and his wife, Mildred Bailey Carpenter, the exhibitions of Black and White sketches and paintings of St. Louis scenes occupied the galleries of the St. Louis Artists' Guild. A special out-of-town jury awarded prizes which amounted to a total of \$400.

On March first the Artists' Guild held its Annual Follies, known as "High Jinks," under the direction of Percy Ramsey. Marguerite Breen designed the costumes.

March fifth a motion picture of "The Making of a Dry-point" was shown at the City Art Museum. It is a two-reel film produced under the direction of Henry Rossiter, Curator of Prints at the Boston Museum of Fine Arts, by the University Film Founda-



U. S. EPPERSON HALL, KANSAS CITY ART INSTITUTE

WIGHT AND WIGHT, ARCHITECTS

tion, and is a splendid demonstration of the process.

Paintings by Bessie Lasky were shown at the Newhouse Galleries from February 24 to March 8. This exhibition included paintings of still life, landscapes and figure paintings.

The paintings by the late Tom P. Barnett, shown at the Noonan-Kocian Galleries, was one of the most important exhibits this season. The spirited and colorful canvases were evidence of the courage of this artist and his pleasure in the infinite variety of nature.

Modernistic paintings by Cezanne, Derain, Seurat, Segonzac and others of their schools were shown at the Noonan-Kocian galleries in March.

M. P.

THE KANSAS CITY ART INSTITUTE OF CHICAGO
The Kansas City Art Institute dedicated early in February the new U. S. Epperson Memorial Hall. This hall, which forms a wing of the original museum building, is the gift of Mrs. U. S. Epperson as a memorial to her husband. It provides not only additional exhibition galleries, but an auditorium with

a seating capacity of approximately four hundred which will hereafter serve as a lecture hall for students and members of the Institute, as well as for public meetings, concerts and other events. A feature of the auditorium is its pipe organ, likewise the gift of Mrs. Epperson.

At the time of the dedication of this new wing, there was opened at the Institute the Annual Midwestern Art Exhibition, consisting of painting, sculpture and graphic arts by artists of Missouri, Kansas, Nebraska, Colorado and Oklahoma. This exhibition, which grows each year in size as well as in the quality of works included, comprised 310 exhibits selected from over 1,200 entries.

In addition to the Mid-western Exhibition the Art Institute has lately shown a collection of early Italian paintings, and a group of drawings by Archipenko.

THE ART INSTITUTE OF CHICAGO
The Annual Report of the Art Institute of Chicago, presented at the recent meeting of the Governing Members, is interesting and brings to attention the unceasing activity of this great institution and the large scale on which its work is conducted.

The Institute's membership now numbers 19,017, a gain of 910 for the past year. The net receipts from the Membership Department for the year amounted to \$122,457, increasing the Life Membership fund to \$1,135,245. A memorial fund of \$26,636 was raised in commemoration of William McCallin McKee, Curator of the Department of Prints and Drawings, whose death occurred during the past year. The attendance at the Institute amounted to 1,006,122.

The Association of Arts and Industries, of which Col. William Nelson Pelouze is President, presented the Art Institute with \$260,000, the income from which will be used to maintain an Industrial Art School at the Institute. The principal of this fund is to be supplemented by a gift by \$100,000 from the General Education Board. Other important gifts received during the year were the new Studio Theatre which was added to the Goodman Theatre by Mr. and Mrs. William O. Goodman; and a contribution from Mrs. James Nelson Raymond, to furnish facilities for the use of moving pictures in the life and research classes of the Art School.

The new Burnham Library was dedicated during the year, and, with the Institute's main library, was used by 120,491 persons. The Institute's Extension Lecturer, Mr. Dudley Crafts Watson, whose work is made possible by the James Nelson Raymond Public School and Children's Lecture Fund, spoke to audiences numbering in all 111,799 persons. Approximately seventy special exhibitions were set forth in the Institute's galleries during the year.

The International Exhibition of Etchings recently shown at the Art Institute under the auspices of the Chicago Society of Etchers was, as usual, not only visited by large numbers, but well patronized from the standpoint of purchases. Approximately \$4,500 worth of prints were sold during the first two weeks of the exhibition period.

The Art Institute is showing at the present time an exhibition of paintings, drawings and prints by Eugene Delacroix, lent by American public and private collections. This is the first time that a comprehensive exhibition of works by this master has ever been held in this country. Among the important works included therein are his "Paganini," lent by the Phillips Memorial Gallery,

Washington; "The Abduction of Rebecca," lent by the Metropolitan Museum of Art; "Portrait of an Algerian Child" from the Chester Dale Collection; and "The Return of Columbus to the Old World," lent by Mr. and Mrs. Harold Tovell.

In addition to the prizes, already announced, in connection with the recent exhibition of work by artists of Chicago and vicinity, the Business Men's Art Club Purchase prize of \$300 was awarded, by vote of members of the Club, to Carl Hallsthammer, for a wood-carving entitled "The Soap-Box Philosopher"; and the Gold Medal of the Association of Painters and Sculptors was awarded to Oskar Gross for his painting, "Comedian."

A full and interesting program has been arranged for the Tenth Annual Convention of the Southern States Art League, to be held in

New Orleans April 2, 3 and 4. This program has been arranged by a committee composed of Mr. Ellsworth Woodward, President of the League, Dr. H. W. E. Walther, and Mr. James Chillman, Jr., Director of the Museum of Fine Arts of Houston, Texas. Mr. Chillman is also chairman of the Southern Section, American Association of Museums, which will meet in New Orleans on the day after the close of the League's convention. In addition to the five business sessions, to be held at the Monteleone Hotel, receptions, luncheons and teas will be given by the various art organizations of the city, including the Art Association of New Orleans, the Arts and Crafts Club, the Alumnae of the School of Art of Newcomb College, and others.

Increasing interest is manifested in the Tenth Annual Exhibition of the Southern States Art League, which will open in the Isaac Delgado Museum of Art, New Orleans, on April 2 to continue throughout the month. Additional prizes have been offered for work in various classes, bringing the total value of the awards to over \$1,300. Besides the purchase prize offered by the Delgado Museum, the two water-color prizes, awards for flower painting, sculpture, miniatures, etching and various crafts previously announced, a prize of \$100 is offered by Dr. Walther for the best painting of a Southern subject; and the Arts and Crafts Club of New Orleans offers a prize



TWELFTH-CENTURY ROMANESQUE CAPITALS

PRESENTED TO THE CLEVELAND MUSEUM OF ART BY MR. JOHN L. SEVERANCE

of a similar amount for the best portrait or figure painting. Prizes are also offered by the D. H. Holmes Company of New Orleans for decorative panels in gesso and by the Farish Art Store for the most appropriate frame.

THE CLEVELAND MUSEUM OF ART

The collections of the Cleveland Museum of Art have been lately enhanced by the acquisition of a group of fourteen Romanesque capitals, which have been installed in the rotunda, on either side of the south archway. They are the gift of Mr. John L. Severance, President of the Museum, as a memorial to his wife, Elisabeth De Witt Severance.

The capitals, which are among the finest examples of Romanesque sculpture outside of France, were originally placed on two groups of clustered columns in the Collegiale Church of Saint Meleine at Preuilly-sur-

Claise in the Department of Indre-et-Loire. They are cut in the light gray limestone common in the region of their origin, and, in spite of the ravages of time, are almost as clear in outline as when first chiseled by the sculptors of the Middle Ages. The capitals are in two groups, the central one in each telling a major story. The episodes shown on the first are the Annunciation, the meeting of Elizabeth and Mary, and the Nativity. The other represents the Ascension. On the minor capitals is a riot of intertwining birds, beasts, griffins and human figures, all in vigorous action and symbolical of episodes, virtues and vices. Seldom, it is said, has any group of works been placed in the Cleveland Museum which has added such character to its surroundings as has this most recent gift.

"The Friends of the Cleveland Museum of Art," an auxiliary group organized for the purpose of building up the Museum's collections, have presented to the Museum an important fourteenth-century German paint-

ing, "Coronation of the Virgin" by Conrad von Soest. This painting was at one time a part of the Haindorf Collection in Munster and later passed into the possession of Herr Loeb at Caldendorf, together with its companion picture, "Descent from the Cross," which is now in the Museum at Munster, Germany. This is the fourth painting which has been added to the collections of the Cleveland Museum of Art through the gift of "The Friends."

The Museum acquired from its recent exhibition of Oriental Art a marble Bodhisattva of seventh-century origin. The figure, which is life size, is of the late Sui or early T'ang Dynasty, and stands upon its original lotus pedestal.

THE LINDLEY
COLLECTION
GOES TO
DAVENPORT

The Municipal Art Gallery of Davenport, Iowa, has received from Dr. C. T. Lindley of Davenport his entire art collection—a gift to the city, to be known as "The Lindley Collection." This gift includes 200 paintings in oil and water color, more than a thousand etchings, a large collection of cameos, and an art reference library of 200 volumes.

The paintings are, with but few exceptions, by American artists, and present a fairly complete record of painting in this country from the early days of the Hudson River school to the present time. There are works by Bierstadt, Church and Casilear, by Inness. Twachtman, Blakelock, Thomas Moran, Henry W. Ranger, J. Alden Weir, Winslow Homer, and William M. Chase, and, of more recent date, Charles W. Hawthorne, Daniel Garber, and Frederick H. Waugh, the late Gardner Symons to name only a few of those represented. There is also a portrait of Washington, attributed to Gilbert Stuart.

Outstanding among the etchings included in this collection is a notable work by Rembrandt.

The collections of the Municipal Art Gallery of Davenport have been built around a nucleus presented in 1925—the Ficke collection of Old Masters. This most recent gift not only generously supplements these collections, bringing the total number of works by American artists to over 600, but helps to bridge the span from the periods represented by the early gifts to the present time.

Simultaneously with the acceptance of the collections of Dr. Lindley, it was determined by the city authorities to transform an additional wing of the building now occupied by the Municipal Art Gallery into galleries to house these works. Thus double benefit accrues to the institution and to the city, through this gift.

The Davenport Municipal Art Gallery is governed by a Board of Trustees, of which Dr. A. L. Hageboeck is President. The director of the Gallery is Mr. Charles H. Platt.

THE PURCHASE
OF A GREAT
COLLECTION

The Pennsylvania Museum of Art, Philadelphia, has reserved the right to purchase one of the most comprehensive collections of Gothic and Renaissance art in the world. This collection, gathered together over a period of sixty years by the late Edmond Foulc of Paris, comprises 191 pieces of fifteenth and sixteenth century Italian and French sculpture, furniture, faience, metal work and tapestries, and is said by various well-known authorities to be the only collection of equal importance still in private ownership.

The importance of the acquisition of this collection has induced a group of anonymous friends of the Museum to form a syndicate, which has advanced the sum of \$200,000 required to reserve it for Philadelphia for a short period of time. The total valuation of the collection is placed at more than a million dollars.

Included in the Foulc collection are masterpieces by such well-known Italian sculptors as Bellano, Bertoldo, Fiorentino and Sansovino; a terracotta relief by Luca della Robbia and a marble relief by Desiderio da Settignano. Among French works are the famous "Lit de Justice" from the Chateau d'Argenteuil; a marble and alabaster choir screen with sculptured figures by Jean Cousin from the Chateau de Pagny, a triple-seated stall from the Abbey of Langeac; and furniture which is considered as fine in quality as that in the Louvre and other museums of Paris.

In accordance with an announcement by the trustees of the Museum that individual objects will be available to the public for gifts to the Museum, Mr. Joseph E. Widener, Chairman of the Wiltach Fund, has

recommended the purchase of two objects from the collection for the sum of \$150,000, on condition that funds sufficient to purchase the entire collection are made available by others. These are the tondo by Luca della Robbia and the marble relief by Desiderio mentioned above.

Mr. Fiske Kimball, Director of the Philadelphia Museum, in speaking of the possible acquisition of the Foulc Collection, has said that it would bring to this country examples of such objects of art as are to be found in the great museums of Florence, Venice, Rome and Milan in Italy; the Cluny, the Louvre, the Musée du Chantilly, Versailles and Fontainebleau in France.

Due to the recent donations of authentic period backgrounds from France and Italy, the Pennsylvania Museum is in a position to install the Foulc objects virtually in the natural environment in which they found placement centuries ago in Florence, in Padua and in the magnificent chateaux of France. With the hope and expectation that the funds necessary to complete the purchase will be provided by donations from the public, the Museum is already installing these backgrounds in its South Wing.

A NEW MUSEUM PROJECT

Charleston, West Virginia, is planning to establish an art museum. As a first step in this direction, the Charleston Art Association

held during the month of February, in the City Library Building, an exhibition of contemporary American Art lent by the Macbeth and Milch Galleries of New York. The exhibition was formally opened by the Governor of the State, Hon. William G. Conley, following which Mr. Robert Macbeth made an address on "Art and the Layman." Gallery talks were given each afternoon during the period of the exhibition, at which time the various clubs of the city served as hostesses. Much interest was manifested in the showing by the people of Charleston, and several paintings were purchased as a nucleus of the permanent collection of the proposed museum.

The President of the Charleston Art Association is Mr. Arthur S. Dayton; Vice-President, Mr. H. B. Davenport; Secretary, Mr. Fred W. Goshorn; and Treasurer, Mr. Arthur B. Koontz.

PARIS NOTES The forty-first exposition of the *Salon des Indépendants* was inaugurated at the

Grand Palais by the usual group of Beaux-Arts officials. The Society has lost some of its most important members, who revolted last year against the alphabetical classification of exhibitors, which caused flagrant injustice in the hanging of the pictures. This system has now been abandoned. On the other hand, there are several hundred new recruits, among whom quantity is more evident than quality. Among the several thousand pictures there are, of necessity, some good ones. Signac, the President, exhibits, always in his same method of divisionism; Luce, who has just exhibited fifty interesting canvases at the Galerie Brû, is invariably creditable and to be respected; Madeleine Luka is eccentric but often charmingly quaint; Poncelet, a new arrival, offers a large hunting scene—with hunters, a young girl and deer—which is full of promise, vigorous and suggestive. Jules Joëts is always striking, but his new ultramodernism is regrettable to those who warmly admired his former and now quite abandoned style. There are few original talents here, and many of the imitative sort.

Lucien Simon, respectful of the traditional canons of art, and at the same time original and free in his personality, showed thirty-one paintings, sketches and water colors at the Bernheim-Jeune Gallery, including the usual Breton "pardons," religious processions, peasants, horse fairs, farm and boating scenes. A relief to the eye after the sinister effects of certain modern pictures.

Equally to be respected, but so different in subject and treatment, was the Th. A. Steinlen group of 139 works shown at the *Galerie Georges Petit*, and belonging chiefly to the Ivan Lamberty collection. Steinlen died in 1923. There were a few paintings, not of special note, and many fine water colors, sepias, drawings in pencil, in Chinese ink, in charcoal. His cats are already famous, and justly so. He is a master of movement, natural, not stylized, and more a draughtsman than a colorist.

The French Animal Painters—an eminent society, officially and socially patronized, held their twelfth exhibition at the Jean Charpentier Gallery. Jouve, the most famous of them, sent a magnificent spread eagle, and one of his terrible black panthers,



GREGORIO

MAURICE FROMKES

INCLUDED IN AN EXHIBITION OF PAINTINGS BY MAURICE FROMKES
THE MILCH GALLERIES, NEW YORK, DECEMBER, 1929

with eyes full of sardonic hatred; Pompon was represented by two bronze rabbits in headlong flight; Henri Vallette's small but perfect half-sleeping cat in black marble was purchased by the government; and other works of impressive merit were Nam's Siamese cats in Chinese lacquer, Rotig's paintings of Tigers, Xavier de Poret's Birds, Pierre Colin's Lioness, Malespina's Race Horses in action, and Marcuéyz's beautifully decorative Birds in flight. The decorative value of animals in various branches of art is so important that a special School for the study of animal design was founded here in 1906.

The fourth exhibition of the *Salon de la Décoration française* was of secondary merit only. There were some good rugs by Colette Guedon, Cless and Kosmann, some curious floor mats and hangings by Dumas, opalescent glass by Sabino, and a few small bronzes by Barbedienne, Sandoz, Prost and Fiot. But the wall papers—for whose taste are they designed, one wonders? with their unattractive colors and brainless patterns, or the impossible metal furniture? The quality of this modern "interior decoration" art is unexpectedness rather than genuine originality.

There was too pretty an effect produced

by the fifty-second exposition of the French water-colorists at the Georges Petit Gallery, and nothing weakens the impression so much. Georges Scott's military subjects relieved this dullness somewhat, and Madame de Faux-Froidure's flowers were really good, as usual, though over richly framed. A really fine small picture does not need a garish frame, and a poor one is crushed by it.

An unpretentious little roomful of "Impressions of the Orient," at the *Galerie Jean Charpentier*, revealed a talented artist in Madame de Lyée de Belleau, whose water colors, drawings, sculpture and decorative art are the product of her journeyings in Syria and Turkey. A bottle in Brazilian amazonite—a semi-precious stone with a color between jade and turquoise—is an excellent bit of work, a monkey in Assouan red granite very expressive. The artist's delicate imagination, and gentle sense of humor, are apparent in many of the water colors.

There is an unusual exhibition at the *Galerie Cardo* of copies made by masters of masters, which shows some extraordinary collaborations of genius, as in, for instance, Degas' spirited copy of a battle scene by Delacroix, Jacques Blanche's famous copy of a superb Mantegna, and Maurice Denis' copy of a Cézanne. Matisse copies a Chardin and produces an interesting curiosity, for some of these copyists take liberties in their interpretations. An exception is Luc-Albert Moreau's faithful copy of a Renoir. It was Madame Karjinsky, manager of this gallery, who had the original idea of bringing together these fifty important copies.

LOUISE MORGAN SILL.

The Memorial Art Gallery of Rochester has received from Mr. James Sibley Watson an important addition to its Gothic Art collection—a fifteenth-century

A FIFTEENTH
CENTURY
GOTHIC
TAPESTRY

Flemish Gothic tapestry, "The Judgment of the Emperor Otho III," from the Knole House and J. Pierpont Morgan collections. This work was a feature of the loan exhibition of Gothic Art held at the Gallery in November. It has an interesting history of four hundred years of continuous ownership previous to its purchase by the late

J. Pierpont Morgan in 1911, having hung for four centuries in Knole House, Kent, England, a famous old mansion which belonged in the sixteenth century to the Archbishop of Canterbury and the King of England.

The tapestry was woven in Flanders in the last decade of the fifteenth century, and presents a composition of twenty figures of distinct individuality and rich decorative interest. The subject is particularly dramatic and interesting, depicting the Emperor Otho III, who reigned in Germany in the late tenth century, in the act of pronouncing judgment upon his queen, Mary of Aragon, who stands before him, a crown upon her head and her long ermine-lined blue robe held by a lady in waiting. The lords and ladies of the court, in flowing gowns of Gothic design, are assembled around the Emperor. Facing the Queen stands the gold-garbed widow of a count who, according to a popular twelfth-century legend, is charging the Queen with the murder of her husband. The tapestry predominates in warm tones of rich reds and golden yellows, balanced by old blues. Its peculiar brilliancy results from a lavish use of gold-colored silk throughout.

This is the third important gift which Mr. Watson has presented to the Department of Gothic Art of the Memorial Art Gallery during the past two years. In 1928 he gave two notable Gothic tapestries—one a Mille Fleur of French weave, dating from about 1500, the other of Flemish weave of approximately the same period; and during the past year has presented, in addition to the tapestry most recently received, three examples of thirteenth-century French Gothic stained glass—a lancet window and two medallions.

The new tapestry has been placed, with other objects of Gothic art, in the Gallery's fountain court.

LOUIS ORR'S
ETCHINGS. A
MEMORIAL
GIFT

The Buffalo Fine Arts Academy has received from the Yale University Press a gift of fourteen etchings by Louis Orr, as a memorial to Ganson Goodyear Depew.

The series is known as "Ports of America" and portrays the harbor scenes of the Atlantic, Gulf and Pacific ports, as well as the



ONE OF A SERIES OF ELEVEN MURAL PAINTINGS BY ERNEST PEIXOTTO
FOR THE HOME OF MR. AND MRS. JOHN C. CRAVENS, PASADENA, CALIFORNIA

Great Lakes ports. The cities represented are San Francisco and Seattle in the west, Savannah and New Orleans in the south, New York, Boston and Philadelphia, and the lake ports of Chicago, Cleveland, Buffalo and Duluth.

An idea of the interesting character of

this series of prints may be gleaned from the following appreciative comment by Royal Cortissoz, well-known art writer and critic: "With delightful discretion the artist seems in each case to have hit upon precisely the motive which would not only commemorate the port but contribute to the making

of a work of art. It would have been so easy to have fallen into too emphatic a vein, to have pressed the note of picturesqueness too hard. Instead, Mr. Orr has worked in the spirit of true simplicity and has put forth fourteen portraits of places which are also of decided interest, considered purely as etchings." "It had seemed impossible," continued Mr. Cortissoz, "to find a new arrangement of our skyscrapers to life above the waters of North River, but Mr. Orr's 'New York' has a certain engaging freshness. In 'Boston' he re-fuses ships and architecture in a fascinating pattern. The 'Philadelphia' is fairly surprising. It brings the Camden bridge into the foreground and makes it, in fact, the main motive. 'Hampton Roads' is another instance of thoughtful concentration upon the essence of the scene. There is no port visible in any land enframed sense of the term. The print is a picture of battleships at anchor. 'Savannah' subordinates shipping to the old tenements that line the waterfront. 'New Orleans' is an affair of cotton barges loading. In the 'Chicago' the skyscraper reappears, and in 'Cleveland' the prevailing theme is once more a bridge, as it is in the 'Duluth'. Great granaries loom in the 'Buffalo,' and ships, quite properly, fill the space in the 'San Francisco' by the artist's good sense. . . . These plates make a deeply interesting panorama, one which appeals to the amateur of etching and to those who are concerned with the ports as ports, as historic places on American shores."

MURAL
PAINTINGS BY
ERNEST
PEIXOTTO

Ernest Peixotto has lately completed a series of mural paintings for the residence of Mr. and Mrs. John C. Cravens in Pasadena, California, which were exhibited this season at the Grand Central Galleries, New York. The house in which these paintings are to be placed was designed by Lewis Hobart in the style of the French Chateaux of the seventeenth century, with high-peaked slate roofs and brick walls trimmed with stone. The eleven panels which Mr. Peixotto has executed are intended to act as a tie between the formal gardens, which overlook the Arroyo, and the interior of the house. They occupy all the wall spaces of the gallery—a long

room which serves as entrance to all the large rooms of the main floor.

The visitor enters this gallery in the center of one of the long halls, with immediately opposite him the large central panel 21 feet long and 10 feet high. This has been designed so as to give as much added width to the room as possible; a wide garden perspective laid out in the manner of Lenotre, with broad parterres, fountains, grottoes and pools, walled in by tree avenue and leading to a chateau seen in the distance. Its motives are continued in the panels that flank it at either side, but at the ends of the room the foregrounds are brought closer and larger in scale and serve as entrances to the morning room at one end and the dining room at the other. At each side of the entrance are panels of terraced gardens that continue beyond the windows. The color scheme is held down to a series of quiet tones, mural in quality, which will lend dignity to the gallery and be in accord with the warm Trianon gray of the woodwork.

Mr. Peixotto is President of the Mural Painters and First Vice-President of the Architectural League of New York.

ART IN THE
COLLEGES

Evidence is found on all sides of increasing recognition of the place of art in education. Most striking of

recent illustrations of this fact is the announcement, in the annual report of the President of the Carnegie Corporation of New York, to the effect that the largest single contribution made by the Corporation during the year 1929 was a grant of \$100,000 to the University of Michigan toward the development of its art department. It is also interesting to learn from this report that though the Corporation has continued its support of fellowships for prospective college teachers, this has been on a reduced scale, "since the relation between the demand for teachers and the supply of trained persons to meet it is now approaching the normal."

An example of the extent to which the art movement has taken root in the colleges is found in the announcement of exhibitions for the current season at Skidmore College, Saratoga Springs, New York. The program opened in November with an exhibition of bookplates by Rockwell Kent, which was followed by a collection of prints reproducing

works by masters of the Renaissance. In December an exhibition of drawings and designs by school children was on view, a collection selected from the International Exhibition of School Art held at Prague during the past summer, in which was included, by invitation, a group of works produced by public school children of Saratoga, under the direction of Skidmore art students. This international exhibition was followed in January by a collection of contemporary furniture by American manufacturers, assembled by the Art Center of New York. Other exhibitions included in the season's program are the Fifty Prints of the Year; a collection of water colors by Contemporary American Artists, and a group of paintings by Kiowa Indian artists, students of the School of Art of the University of Oklahoma. The last-named exhibition was shown during the month of March, at which time there was also exhibited in the Skidmore Art Gallery a group of paintings by a former student of the college, Beth B. Sutherland. The season will be concluded in April with an exhibition of works by a young modern artist, Mario Toppi.

WHERE TO, MODERNISM?

An Open Letter

Has the so-called modernistic movement reached its peak in the prevailing tendency to reduce everything to straight lines and angles (the sharper angles apparently preferred)? Circles or arcs of circles are occasionally introduced, but these, intentionally, perhaps, only serve to accentuate or emphasize the straight lines or angles by contrast. Furniture, textiles, wall and floor decorations, jewelry, and advertising illustrations are among the things hardest hit by modernism, which is seemingly nothing but one of the last surviving members of the cubist art family, determined to attract attention regardless of the means.

After an exciting but short period of sensational creation, cubism in painting has degenerated or, rather, developed into a less radical and consequently a more intelligible something-or-other that is said by its exponents to be the only true means of soulful artistic expression of the character of the subject portrayed. Needless to say, the style is still in an embryonic state, crude and unbeautiful, if not actually repulsive, and it remains to be seen whether it is a child worthy of careful bringing up to acceptability in an atmosphere of truly artistic culture and refinement.

Probably modernism will go the way of most revolutionary things and will gradually evolve into something that will be received agreeably by those who consider ancient Greek art the standard

by which all beauty must be measured—measured at least by the general principles which have stood the tests of centuries. That which is beautiful, be it a vase, a landscape, a piece of sculpture, creates in one a distinct feeling of pleasure, of heartfelt admiration, an involuntary elevation of soul, all in a degree determined by the instinctive or acquired appreciation inherent in the observer. The average modernistic creation, at the most, does nothing more than give one a momentary flutter of excitement caused perhaps by a shocking of the sense of perception or an imposition on refinement and good taste. This is particularly true of certain advertising illustrations which attract attention (which is good advertising) by their sheer barbarity or often repulsive grotesqueness (which may not be good association for a product). The best of modernism will be found lacking when analyzed with respect to the time-tested rules of design requiring harmony with contrast and unity with variety, to say nothing of the unwritten law of the artist—to make life more beautiful by making possible the association with beauty of everyone everywhere.

Certain of the modernistic furniture designs, box-like or variously angular, are said to be after the style of skyscraper architecture. The severe skyscraper lines were necessitated by the fundamental means of construction—steel. But why bring little skyscrapers into your home? The monotonous severity of straight lines is nerve-racking to a sensitive soul and would become extremely tiresome to anyone compelled to live in a place so furnished and decorated.

A thin person is not beautiful because of the dominance of unrelieved straight lines, while a fat person is considered unbeautiful because of the monotony of roundness. The truly beautiful being is, of course, a happy combination—neither too much nor too little—a famous artist's definition of simplicity.

Applying these actual requirements of beauty to modernism, we find the style in its present state of development as being far from satisfying. Until it conforms to the essentials of good taste it will be nothing but faddistic sensationalism, and unless it does conform it will not long survive.

ALFRED WALTHER.

REGIONAL MEETING

Attention is again called to the Third Regional Meeting of the American Federation of Arts to be held in Santa Fe, New Mexico, April 16, 17, 18, 1930. An outline of the programme of this meeting will be found in the front section of this magazine on page viii.

The arrangements for the meeting are in the hands of Prof. Paul H. Grumann, the Federation's western representative at Lincoln, Nebraska, in cooperation with a local Committee in Santa Fe.

BOOK REVIEWS

HISTORY OF ART IN MISSISSIPPI, edited and compiled by Canteley Venable Sutton. Published by The Dixie Press, Gulfport, Miss. Price, \$2.50; postage 18 cents.

This unique book is a distinct contribution to American Art history. It was written by different members of the Mississippi Art Association, edited and compiled by its president, in response to requests from various parts of the United States for information on art and artists in Mississippi. Informal in style, and disclaiming any intention of completeness, it is professedly an introduction, and touches upon many forms of art. The first two chapters deal with historic mansions along the Mississippi River, on the Gulf Coast and elsewhere in the state. In and near the city of Natchez, for instance, are seventy-five splendid ante-bellum residences, many of them well preserved. Descriptions are given of a number of these famous places, with their outstanding heirlooms, as well as historical and biographical data. The architecture of public buildings of various types, from old courthouses and schools to the modern skyscraper, is reviewed in the third chapter. Subsequent chapters are devoted to publicly owned collections of paintings, such as those in the state's one art gallery, the Lauren Rogers Museum of Art in Laurel, in the State Capitol, and the Mississippi Art Association; statuary, chiefly at the Capitol, in cemeteries and in the National Park at Vicksburg; Indian pottery recovered from prehistoric mounds in Mississippi; early American crafts, as exemplified in hand-woven coverlets; crafts today, of which an interesting phase is their application to contemporary needs, in connection with occupational therapy among the unfortunate inmates of state institutions. A final chapter concerns art education, and the efforts of the Mississippi Federation of Women's Clubs and other organizations to extend it. A biographical directory at the end of the book lists forty-two artists resident in the state. There are thirteen pages of illustrations. The example embodied in this book could be followed to advantage by many other states concerning the art of which nothing is available save in widely scattered magazine articles. The American Federa-

tion of Arts constantly receives requests for information on art in many states. But aside from Massachusetts, New York, Pennsylvania, Virginia, Maryland, California, and one or two others, concerning which veritable libraries have been published, the average person may well suppose that art does not exist in most states of the Union. One can learn of the artists who migrate to New York City and become nationally famous; but what of those who remain in their native states whose fame does not often cross their borders?

FORM AND RE-FORM: A Practical Handbook of Modern Interiors, by Paul T. Frankl. Published by Harper & Brothers, New York. Price, \$5.00.

Five years ago the invitation of France to the United States to participate in the Exposition des Arts Decoratifs et Industriels Modernes in Paris was declined, because there was no modern decorative art movement in this country. Today, Mr. Frankl says, "we find ourselves in the midst of a movement more active and more significant than that ever experienced by any other nation." "At last," he affirms, "we are expressing our own country and our own century." This volume aims to "differentiate this new American spirit from traditional period styles in the decorative arts; to define . . . those underlying principles which unify the activities of designers and craftsmen, and . . . to indicate the inner necessity upon which this art-revolution is based." Few books have been published, as yet, dealing with this contemporary American movement in the decorative arts; hence the present volume has the appealing interest of novelty. It is illustrated with more than one hundred photographic plates, reproducing examples of modern decorative art ranging in scope from dressing table accessories to skyscrapers, designed by ardent craftsmen and architects.

Mr. Frankl is himself a decorative artist and craftsman, who has accepted the new milieu without reservations. He writes with contagious enthusiasm as well as knowledge of his subject, and with most of his conclusions one can have no quarrel. But the

thoughtful reader of conservative tastes will deplore his tendency (shared by most exponents of the contemporary movement in all branches of art) to be impatient and intolerant of the public's conservatism. Many observations throughout the book such as the following: "Humans develop ingrained visual habits (most of them bad) ineradicable prejudices, ignoble sentimentalism—nowhere more malignant than in the furnishing of their own homes," give the impression that there is something shameful in not scrapping all one's possessions which do not conform to the latest mode. What Mr. Frankl and other devotees of the contemporary movement fail or refuse to recognize is that a preference for time-tested styles is not necessarily a patent of stupidity and stubbornness.

THE GREEK TRADITION IN SCULPTURE,
by Walter R. Agard. The Johns Hopkins University Studies in Archaeology, No. 7. Published by The Johns Hopkins Press, Baltimore, Md. Price, \$3.00.

This illustrated monograph embodies a brief but very comprehensive history of Occidental sculpture beginning with that of the Greeks, and tracing its influence to the present time. The author quotes on the title page a statement of Rodin when he contemplated the Hera of Samos: "We shall return to that art of good health, it will be the art of the days to come," which is the key note of his book. Again and again, through the ages, sculptors of many nations have "returned to that art" with varying success.

In the first chapter Professor Agard recounts the history of Greek sculpture in its six periods, and analyzes the technique of outstanding sculptors; in subsequent chapters, he traces the Hellenistic influence in the sculpture of Rome, Byzantium and western Europe, and touches upon its manifestations in India and the far East, of which we do not as yet know very much. He differentiates carefully between the true Hellenistic spirit, as manifested during the Italian Renaissance, and unfortunate results of classic influence when people completely misunderstood this spirit and were content to merely copy, as was the case in the seventeenth, eighteenth and early nineteenth centuries during the neo-classic period, when the baroque revolt was the one fresh movement. The unprec-

edented archaeological discoveries of the nineteenth century turned men's minds anew to Greek sculpture; and the classical revival of the past fifty years has comprehended the real spirit of Greek sculpture more closely than any previous adaptation. Rodin freely acknowledged his indebtedness. Meunier, in the author's opinion, realized Greek ideals which Rodin saw but could not attain. Saint-Gaudens, Bitter and French have been outstanding exponents in America. Among the moderns, Manship, Jennewein, Gregory and others have produced fine work in the spirit of archaic Greek sculpture, with a tendency, however, to reproduce its mannerisms too closely. Professor Agard does not ignore the radicals, Epstein, Archipenko, Brancusi, etc., whose work is anything but Greek in spirit, but seems to consider them more or less isolated in their ideas. Even Mestrovic shows Greek influence in his seated portrait of his mother and other works. But of all the moderns, he considers Bourdelle and Maillol the most truly Hellenistic. It is his hope (shared by many others) that these modern Hellenists will exert a profound influence on taste, for we are in a period of great architectural achievement, with tremendous opportunities for sculpture. His last paragraph is significant: "In order to learn the . . . lessons which Hellenism has for us, we shall need to recapture more than the mere technique of Greek sculpture; we shall need to create something of the spirit of the times in which it was produced. For it was the wholeness of the Greek attitude toward life and the delightful relationship between the sculptor and the community which he served which made inevitable the abiding value of the Greek tradition in sculpture."

TRADITIONAL METHODS OF PATTERN DESIGNING: An Introduction to the Study of Formal Ornament, by Archibald H. Christie. Published by the Oxford University Press, New York. Price, \$3.50.

In this second edition, largely rewritten, of a book first published in 1910, the author aims to give a methodical analysis of the structural mechanism of formal design. He emphasizes the unity which runs throughout formal ornament, regardless of racial origins, from its beginnings in prehistoric times, to the present; and gives an interesting account

of its evolution from utilitarian beginnings to its purely decorative character today. Types of ornament are classified and analyzed in detail, and illustrated in sixty half-tone plates and 360 drawings in the text, of museum examples, architectural decoration, and similar historic designs, which alone would make the book an excellent reference library for the contemporary designer.

LETTERING: MODERN AND FOREIGN, by Samuel Welo. Published by Frederick J. Drake & Co. Chicago. Price, \$5.00.

The letters of the alphabet should not be regarded solely as a means of conveying thought, but as a medium of artistic expression as well, through which specific emotions can be aroused in the beholder. Such is the thought behind this attractive volume, composed of eighty plates, each hand-lettered (some of them printed in two colors) setting forth a wide variety of letter designs. It is intended primarily for the commercial artist, who is depended upon to add sales power to advertising, in which field the author has himself had many years of experience.

PORCELAIN PAGODAS AND PALACES OF JADE, Musings of an Old Collector, by A. E. Grantham. E. P. Dutton and Company, New York, publishers. Price, \$5.00.

Written in a friendly, informal and at the same time popular style, this book deals with the art-crafts of China—porcelains, jade, wood-carving, lacquer, bronze, enamel, glass, silks—and will serve as an excellent introduction to a more scholarly and detailed study of these subjects. The collector in this instance has condescended to the level of the novice and has poured forth his own enthusiasm in a way bound to prove contagious. Numerous excellent reproductions are given of rare and fine pieces.

ABOUT ANTIQUES, by Ella Shannon Bowles. J. B. Lippincott Company, Philadelphia, publishers. Price, \$3.50.

Antiques are not of necessity invariably works of art, but the antiques dealt with in this book are early American crafts—furniture, pewter, glass, clocks, etc.. One chapter has to do with Dolls of the Past, another with the hazards of collecting. A number of the chapters were previously published in periodicals. From the foreword we learn

that the author has made industrious search for information and the establishment of historical facts. As an addenda she gives a valuable list of books on early Americana.

THE OLD COTTAGES AND FARMHOUSES OF NORFOLK, by Claude J. W. Messent, A. R. I. B. A., with pen and ink illustrations by the author. H. W. Hunt, 14 Orford Hill, Norwich, England, publisher. Price, 10s.

This book illustrates and describes many fine old cottages and farmhouses of Norfolk, England, some of which are fast falling into decay and soon will be, alas, replaced by modern buildings of less picturesque type. The chronicle is of interest to us here in this country as representative not merely of a type of architecture in England, but as in a measure the prototype of farmhouse architecture of Colonial America. In many ways there is still a striking resemblance in some of these Norfolk Cottages to the typical old farmhouses of Maine, whereas a likeness is found in others to the Maryland and Virginia farmsteads and to their more humble outbuildings erected by those who had crossed the seas from "merrie England" (which incidentally was far from merry at that time) and who brought with them memories of just such cottages as these, nicely proportioned and well constructed.

The New Haven Paint and Clay Club held its Twenty-ninth Annual Exhibition in the New Haven Public Library from February 17 to March 15. The collection comprised 156 paintings and seven works in sculpture by 110 artists. Seven prizes were awarded as follows: The Mr. and Mrs. Burton Mansfield prize of \$100 to Edward Volkert of Lyme, Connecticut; the John I. H. Downes prize of \$100 to Carl Lawless of Mystic, Connecticut; the New Haven Paint and Clay Club Prize of the same amount to Guy C. Wiggins of New York City; the Connecticut Prize of \$50 to James Goodwin McManus of Hartford, Connecticut, all of whom showed paintings in oil; and the special Black and White Prize of \$25 to Glenn Means of New Haven for a portrait study in black and white. Honorable mention was accorded Mary Nelles of New Haven and Edith Briscoe Stevens of Hartford, for paintings in oil.

THE AMERICAN FEDERATION OF ARTS

Bulletin of Traveling Exhibitions

April, 1930

PAINTINGS BY CONTEMPORARY AMERICAN ARTISTS.	Reading, Pa.....	Mar. 29-Apr. 21
	Bethlehem, Pa.....	Apr. 25-May 19
FLOWER PAINTINGS.	Port Huron, Mich.....	Apr. 7-28
GROUP OF 22 OIL PAINTINGS.	Schenectady, N. Y.....	Apr. 3-16
GRAND CENTRAL ART GALLERIES EXHIBITION.	Wheeling, W. Va.....	Apr. 4-10
	Athens, Ohio.....	Apr. 15-30
ELIHU VEDDER MEMORIAL EXHIBITION.	Manchester, N. H.....	Apr. 6-27
SWISS PAINTINGS BY FRANCOIS GOS.	Manchester, N. H.....	Apr. 6-27
LANDSCAPES, MARINES, PORTRAITS AND FLOWER PAINTINGS.	Corvallis, Oregon.....	Apr. 6-27
PAINTINGS BY W. LESTER STEVENS.	Emporia, Kan.....	Apr. 7-28
PAINTINGS BY CANADIAN ARTISTS.	Providence, R. I.....	Apr. 7-28
ONE MASTERPIECE FROM THE METROPOLITAN MUSEUM.	Boulder, Colo.....	Feb. 7-Apr. 5
	Greeley, Colo.....	Apr. 7-30
1930 WATER COLOR ROTARY.	Denton, Texas.....	Apr. 7-28
PHILADELPHIA WATER COLOR CLUB'S ROTARY.	Amherst, Mass.....	Apr. 7-25
WORKS BY AMERICAN ILLUSTRATORS.	Warren, Pa.....	Apr. 7-25
ETCHINGS, LITHOGRAPHS AND ENGRAVINGS BY AMERICAN ARTISTS.	Parsons, Kan.....	Apr. 7-18
JAPANESE PRINTS.	Manchester, N. H.....	Apr. 6-27
WOOD CUTS IN COLOR BY A. RIGDEN READ.	Port Huron, Mich.....	Apr. 7-28
CONTEMPORARY AMERICAN WOOD BLOCK PRINTS.	Oxford, Ohio.....	Apr. 10-30
GRAPHIC PROCESSES ILLUSTRATED.	Lawrence, Kan.....	Apr. 7-28
REPRODUCTIONS OF DRAWINGS BY OLD MASTERS.	Jackson, Miss.....	Apr. 7-28
COLOR REPRODUCTIONS OF FAMOUS PAINTINGS (GROUP B).	State College, N. M.....	Apr. 7-28
REPRODUCTIONS OF THE WORK OF LEADING FRENCH MODERNISTS.	Laramie, Wyo.....	Apr. 7-28
FRENCH PEASANT COSTUMES.	Newark, Del.....	Apr. 7-28
EMBROIDERY COLLECTION.	Appleton, Wis.....	Apr. 7-28
ARCHITECTURAL EXHIBITION FROM THE PHILADELPHIA CHAPTER A. I. A.		
	Altoona, Pa.....	Mar. 31-Apr. 20
	State College, Pa.....	Apr. 25-May 2
PHOTOGRAPHS OF LANDSCAPE ARCHITECTURE.	Buffalo, N. Y.....	Apr. 1-21
CARNEGIE INSTITUTE OF TECHNOLOGY.	Lincoln, Neb.....	Apr. 1-15
	Nashville, Tenn.....	Apr. 17-28
EDUCATIONAL ALLIANCE ART SCHOOL OF NEW YORK.	Nashville, Tenn.....	Apr. 17-28
WORK BY GERMAN SCHOOL CHILDREN.	Pomona, Cal.....	Apr. 1-15
	San Diego, Cal.....	Apr. 20-May 3

(Other engagements pending)

THE AMERICAN FEDERATION OF ARTS

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